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Dresses and Decorations of the Middle Ages by Henry Shaw F. S. A.

Volume the Second

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CORRIGENDA.

VOL. II.

PLATE 48.

The figure holding the banner is certainly not "a Herald," officers-of-arms being very seldom, if ever, represented in armour, or bearing on their tabards such a number of quarterings: the person here drawn was most probably intended for the Earl of Shrewsbury himself.

PLATE 59.

The Saint represented behind the Queen is most probably meant for the Archangel Michael, his wings being perceptible below the pouldrons of the armour. He holds also the great angelical standard, charged with the cross and the names Jhc—Jesu Maria. The Royal Armorial Ensigns introduced into this painting are singular for being represented on a lozenge at the time the Queen was married; like the very remarkable instance of the arms of Queen Mary of England contained in Willement's Regal Heraldry, Plate XIX. It will be observed, also, that in the coat of Scotland the double tressure *passes down by the line of impalement instead of terminating at it*, according to the usual heraldical rule.

PLATE 69.

There can be no doubt that the centre branch of this beautiful Reliquary *was* intended to support a third case of crystal; and from the superior size it was most probably designed to receive a fragment of the true cross. The cylinders at the sides would then have been appropriated to the containing reliques of the Blessed Virgin and St. John, in conformity with the usual arrangement in representations of the crucifixion. The cross-patée, above the centre branch, appears to have been despoiled of the jewels with which it was decorated.

PLATE 71.

The subjects engraven on the Niello Cup appear to be taken from scripture, and probably might be all identified if larger copies were to be taken of the whole number.

PLATE 88.

The small compartments in the outer border of the Imperial Clasp, are lockets or boxes, covered with glass or crystal and lined with pink silk, intended to contain fragments of bone, stuff, &c., being reliques of the saints whose names are written on the labels inserted. This explanation will account for those names being all expressed in the genitive case, Martini, Andreæ, Margaritæ, Nicolai, Sancti Petri, Ypoliti, Constantii, Lawrentii.

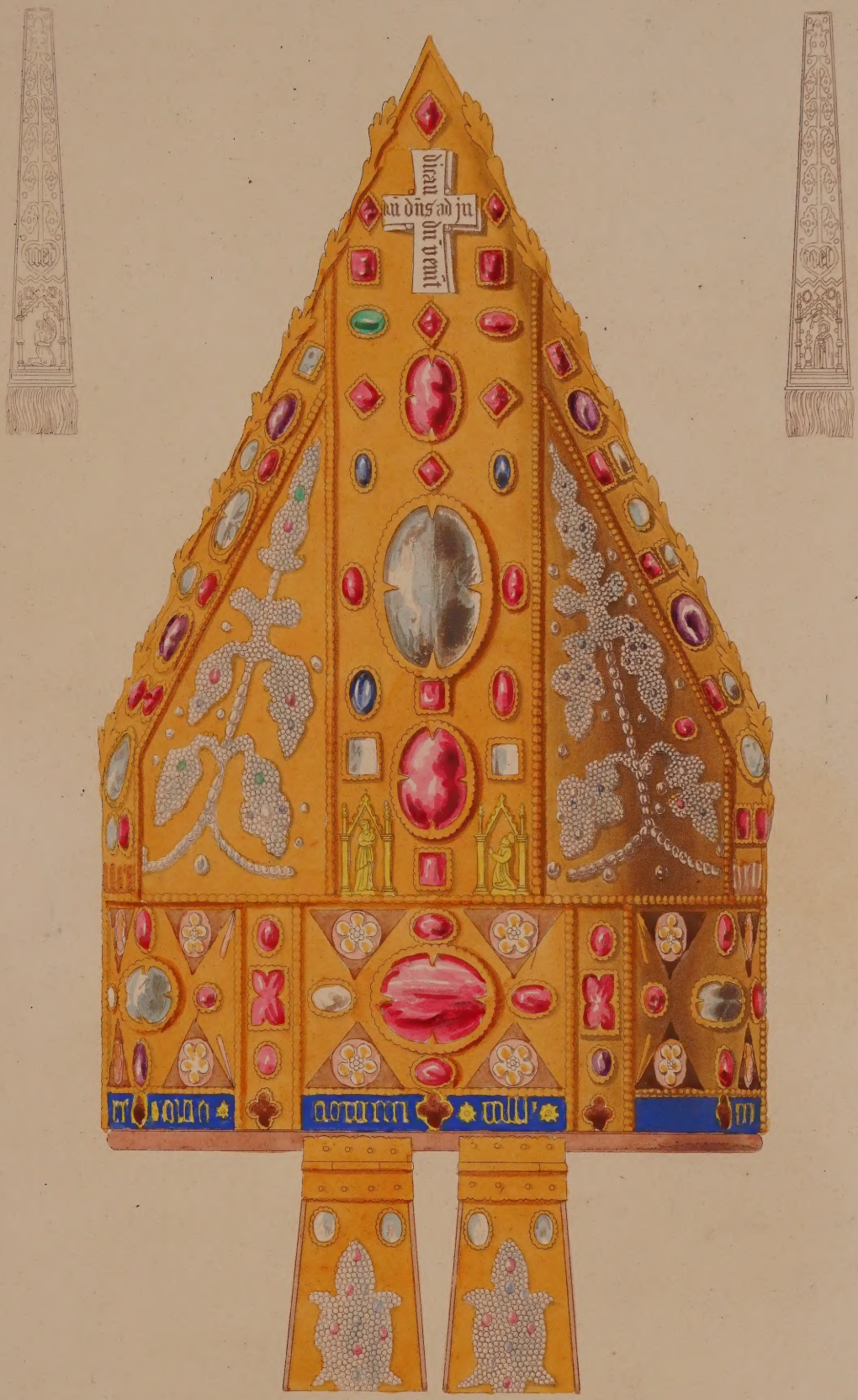
PLATE 89.

Instead of the words stated to be embroidered on this very rich pall being, as conjectured, "In te Domine *speramuo* or *speramus*," the latter word is *speravi*, I have trusted; and on the other edge of the pall is to be read the remainder of the same verse out of the "Te Deum," "non confunder in eternum."

PLATE 92.

The vignette does not represent "a bell," but two vessels of the kind, usually called "Puzzle-cups;" the device being that both should be filled and emptied without spilling the wine from either. This was done by reversing the figure, filling both the cups, which would then be upright, first drinking the contents of the larger cup, formed by the lower part of the dress: the smaller vessel remaining horizontally suspended within the arch where it swings, the wine from it might be securely taken by bending down the figure. The cup is evidently the work of the close of the sixteenth century.

Date 1408.



THE LIMERICK MITRE.

H. Shaw.

THE LIMERICK MITRE.

FROM a curious passage in the ancient "Ceremoniale" of the catholic Bishops, it appears that each prelate was expected to possess three different mitres, the *precious* (or best) *mitre* (pretiosa), formed of plates of gold or silver, adorned with gems and precious stones; the mitre of orfrais (auriphrygiata), also ornamented, but much less richly, and without the plates of gold or silver; and the *simple* mitre (simplex), without any rich ornament to distinguish it.* The superb mitre, of which we give an engraving, and which was first described by Dr. Milner in the seventeenth volume of the Archæologia, answers to the description of the first of these classes, and was the one used by the bishop of Limerick, in Ireland, on occasions of great ceremony. At the time Dr. Milner examined it, it was preserved, along with an equally handsome episcopal crozier belonging to the same see, in the possession of a private gentleman. Its date is fixed by the following inscription round the rim:—

Cornelius O'Deagh Episcopus Limericensis Anno Domini Millio . . . . Octavo me fieri fecit.

From the space occupied by the part of the inscription erased, and the known period of O'Deagh's pontificate, there can be no doubt that this date is 1408. Another inscription, in a small compartment, has preserved the name of the maker:—

Thomas O'Carty artifex faciebam.

The body of this mitre, both before and behind, consists of thin silver laminæ gilt, and adorned with flowers composed of an infinite number of small pearls. The borders and ornamental pannel or style down the middle, on both sides, is of the same substance, but thicker, being worked into mouldings, vine-leaves, &c., and enriched with enchased crystals, pearls, garnets, emeralds,

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* Una *pretiosa* dicitur, quia gemmis et lapidibus pretiosis, vel laminis aureis vel argenteis contexta esse solet; altera *auriphrygiata*, sine gemmis et sine laminis aureis vel argenteis, sed vel aliquibus parvis margaritis composita, vel ex serico albo intermixto, vel ex tela aurea simplici, sine laminis vel margaritis; tertia, quæ *simplex* vocatur, sine auro, ex simplici serico Damasceno, vel alio, aut etiam linea, ex tela alba confecta, rubeis laciniis, seu frangiis et vittis pendentibus. Ceremon. lib. i. c. 17.

amethysts, and other precious stones, several of which are of a very large size. Near the apex or point of the mitre in front is the following inscription, disposed in the form of a cross, and covered with a crystal of the same shape:—

Hoc signum Crucis erit in coelo.

In a corresponding situation on the other side of the mitre, is the continuation of the inscription under a similar crystal:—

Cum Dominus ad judicandum venerit.

The infulæ, or pendant ornaments, which hung down the back of the bishop, are altogether twenty-one inches long. They had been accidentally detached from the mitre, but were preserved along with it. They likewise consist for the most part of silver plates, gilt, and in like manner ornamented with innumerable small pearls, disposed in the form of leaves and flowers. On the lower part of them are embossed elegant niches, or tabernacles, one of which contains the figure of the angel Gabriel (with the usual label), the other the Virgin Mary. They terminate in a rich gold fringe. The back of the mitre is exhibited in the engraving, in order to show these *vittæ*, and the manner in which they are attached to the mitre. The back and front of the mitre itself, as far as regards the ornaments, are exact counterparts of each other.

It has been supposed that the episcopal mitre, in its present form, open and double pointed, was not introduced before the ninth or tenth century; and even then it seems to have been much lower in shape than at a later period. In the earlier drawings in MSS. the mitre is represented as very short. The mitre of William of Wykeham, of the fourteenth century, is ten inches in height; the Limerick mitre measures thirteen; in the sixteenth century the height had been increased to eighteen inches. In the eleventh century the popes began to grant to abbots and priors the privilege of wearing the mitre. At a somewhat later period a regulation was made that the mitred abbots, who were exempt from episcopal jurisdiction, should be restrained to the second class of mitre (mentioned above), and that the non-exempt abbots and priors should be allowed to use only the third class, or *simple mitre*. It does not, however, seem certain that this decree was always strictly observed.

The initial letter on the preceding page is taken from a manuscript of the fifteenth century in the British Museum, MS. Burney, No. 175, containing a copy of the Noctes Atticæ of Aulus Gellius, written between the years 1479 and 1494.

Date between 1471 and 1484.

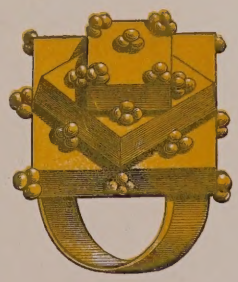
POPE SIXTUS IV.

H. Shaw.

POPE SIXTUS IV.

IXTUS the Fourth holds a place among those popes who were most celebrated for their patronage of literature and the arts, though his pontificate was not very long, for he was raised to the papal chair in 1471, and died in 1484. He interfered little in the affairs of Europe, though at the beginning of his reign he was much occupied in the wars with the Turks. Though obstinate in his opinions or measures, he was remarkably easy in dispensing his favours, and gave promotions and places to all petitioners without discrimination. He spent great sums of money in raising splendid buildings; and is supposed to have been the first pope who caused his effigy to be placed on his coins. His name will ever be remembered among scholars as the chief founder of the Library of the Vatican. This Library is said to have been first erected by Pope Nicholas V., who occupied the chair from 1447 to 1455; in the short pontificate of Calistus III. (1455—1458) the books collected by his predecessor were dispersed; but the library was re-established by Sixtus IV., who appointed Platina to be librarian. It was again destroyed in the sixteenth century at the sacking of Rome by the army of Charles V.; but was restored by Sixtus V., who occupied the papal chair from 1585 to 1590, and who enriched it with great numbers of books and manuscripts.

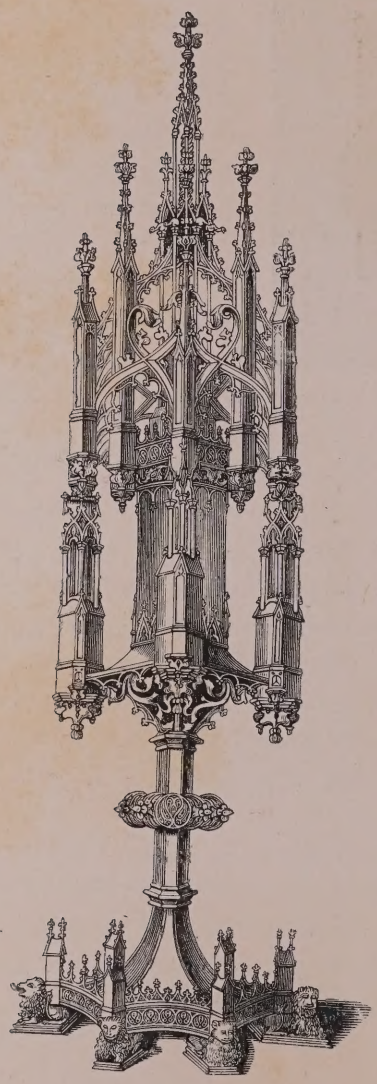
The portrait we have here given is taken from a painting by Pietro della Francesca, preserved in the museum of the Vatican. The pope is dressed in the costume which he wore in the interior of his palace. He has a cape of scarlet cloth bordered with ermine. The rochet or tunic is of linen, and the *soutane*, or cassock, of white wool. His shoes are red, with a cross of gold. The chair is of a very classic form; it has a cushion of crimson velvet, with a fringe of red wool mixed with threads of gold.



Pietro della Francesca was a native of Tuscany, and was one of the greatest painters of his age. He was employed by Pope Nicholas V. to ornament the

Vatican with frescoes. According to the Biographie Universelle, he was born at the end of the 15th (? 14th) century, became blind about 1457, and died at the age of 86, about 1483. If, however, he painted the portrait of Sixtus IV., these dates (which are only founded on conjecture) must be altogether wrong.

The ring, of which a cut is given in the margin of the foregoing page, is preserved in the Museum of the Louvre at Paris. The subject below is taken from an engraving by Israel Van Meekin, and represents a Monstrance, or vessel used to hold the host in the Romish ceremonies.



Date about 1410.

OCCLEVE PRESENTING HIS BOOK TO HENRY 5.

H Shaw

OCCLEVE PRESENTING HIS BOOK TO HENRY V.

MANY illuminated manuscripts contain drawings representing an author presenting his book to his patron, and these furnish us with portraits of the literary men as well as of the kings and princes of former days, in cases where otherwise we should have no such memorials of them. The circumstances under which it was painted, and a comparison with other known portraits, leave us no room to doubt that the figure in the accompanying plate is an accurate and carefully executed portrait of Henry V., the conqueror of France and the hero of Agincourt, drawn when he was Prince of Wales. The other figure is without doubt an equally good portrait of the poet Occleve, whose poems are contained in the manuscript from which the drawing is taken. It is preserved in the British Museum, MS. Arundel, No. 38; and is of course the identical volume which the poet presented to his patron. Occleve is generally considered as having flourished about the year 1420; but this book must have been written some years before that time, as Henry became king of England in 1413.

Little is known of the personal history of this poet; and few of his works have been printed. In the picture he is represented in the dress of a gentleman; and we know that his profession was the law. He tells us in his own poems that he had learnt poetry of his "mayster" Chaucer:—

> "My dere mayster, God his soul quite,
> And fader, Chaucer fayne would have me taught,
> But I was dule, and learned lyte or naught.
>
> Alas! my worthie maister honorable,
> This londis verray tresour and richesse,
> Deth by thy deth hathe harme irreparable
> Unto us done; hir vengeable duresse
> Despoiled hath this lond of the sweetnesse
> Of rhetoryke, for unto Tullius
> Was never man so like amongest us."

These few lines will be sufficient to show that Occleve's style is not without merit; they have, indeed, much of the harmony which had been introduced by Chaucer into the English poetry. But the subjects he chose were not very favourable for the exhibition of poetic talent; and he has too much of the flatness which characterises the writings of Lydgate. The writers of this period were much overrated by the poets of the sixteenth century, and even as early as the beginning of the seventeenth, the pastoral poet Browne, who in one of his elegies borrows a story of Occleve, speaks of the older poet in the following elegant lines.

> "Wel I wot, the man that first
> Sung this lay, did quenche his thirst
> Deeply as did ever one
> In the Muses Helicon.
> Many times he hath been seene
> With the faeries on the greene,
> And to them his pipe did sound
> As they danced in a round;
> Mickle solace would they make him,
> And at midnight often wake him,
> And convey him from his roome
> To a fielde of yellow broome,
> Or into the medowes where
> Mints perfume the gentle aire,
> And where Flora spreads her treasure,
> There they would begin their measure.
> If it chanced night's sable shrowds
> Muffled Cynthia up in clowds,
> Safely home they then would see him.
> And from brakes and quagmires free him.
> There are few such swaines as he
> Now-a-dayes for harmonie."

Occleve's chief work was a metrical version of the celebrated treatise of Egidius, *De Regimine Principum*, a work on the education and government of princes, which he dedicated to prince Henry. Many of his minor poems are found scattered through different manuscripts.

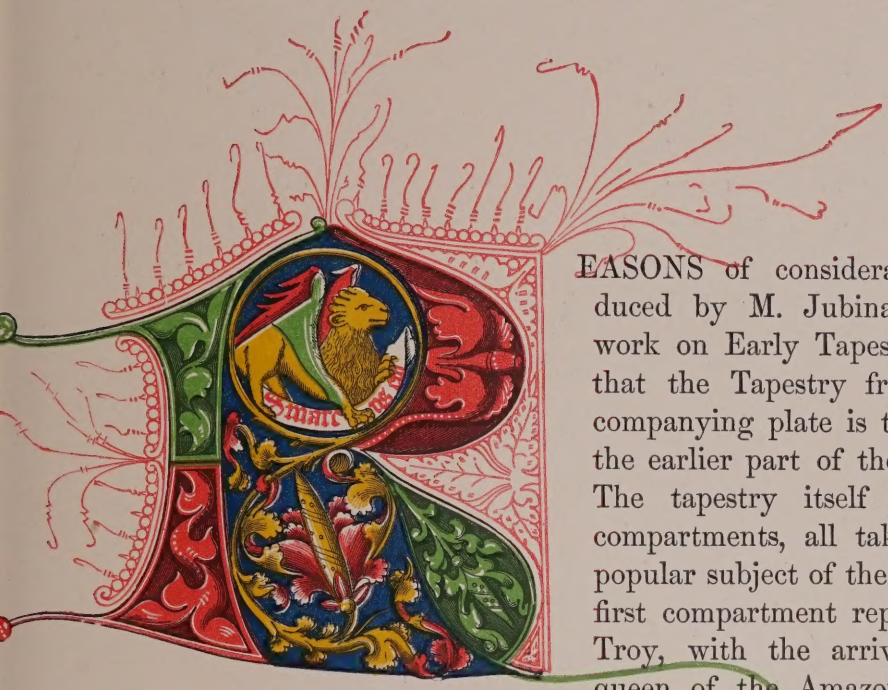
Our initial letter is taken from the same MS. which furnished the subject for the plate.

Date, the beginning of the 15th Century.

PYRRHUS RECIEVING THE HONOR OF KNIGHTHOOD.

H. Shaw.

PYRRHUS RECEIVING THE HONOUR OF KNIGHTHOOD.



REASONS of considerable force are adduced by M. Jubinal, in his splendid work on Early Tapestries, for believing that the Tapestry from which the accompanying plate is taken, was made in the earlier part of the fifteenth century. The tapestry itself consists of three compartments, all taken from the then popular subject of the war of Troy. The first compartment represents the city of Troy, with the arrival of Panthesilea, queen of the Amazons, to succour the Trojans. The second represents a battle, in which Æneas, Polydamas, Diomedes, and Panthesilea, are engaged in combat. In the third, which forms the subject of our plate, we see Pyrrhus, the son of Achilles, under a rich tent, receiving the honour of Knighthood, with all the ceremonies practised in the Middle Ages. Ajax and Agamemnon are assisting at the ceremony; the former is buckling the belt of the young hero. An esquire is fixing his spur on his foot. Underneath are the following lines:—

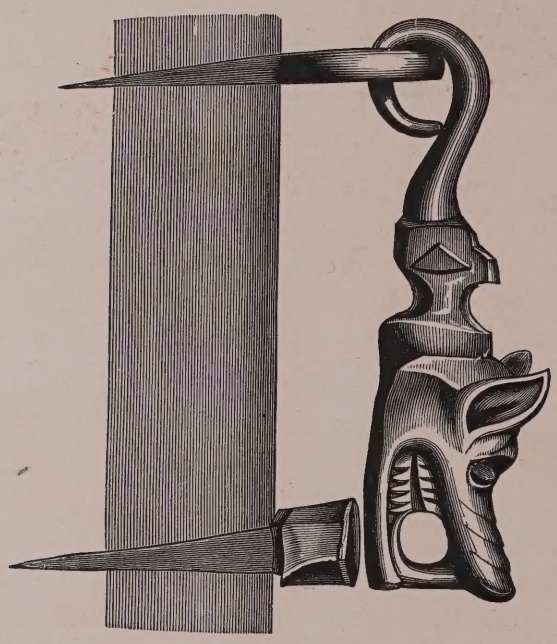
> "Loco patris, Pirrus statuitur;
> Polidamas per hunc succubuit:
> Philimines item comprimitur;
> Diomedes sic morte caruit."

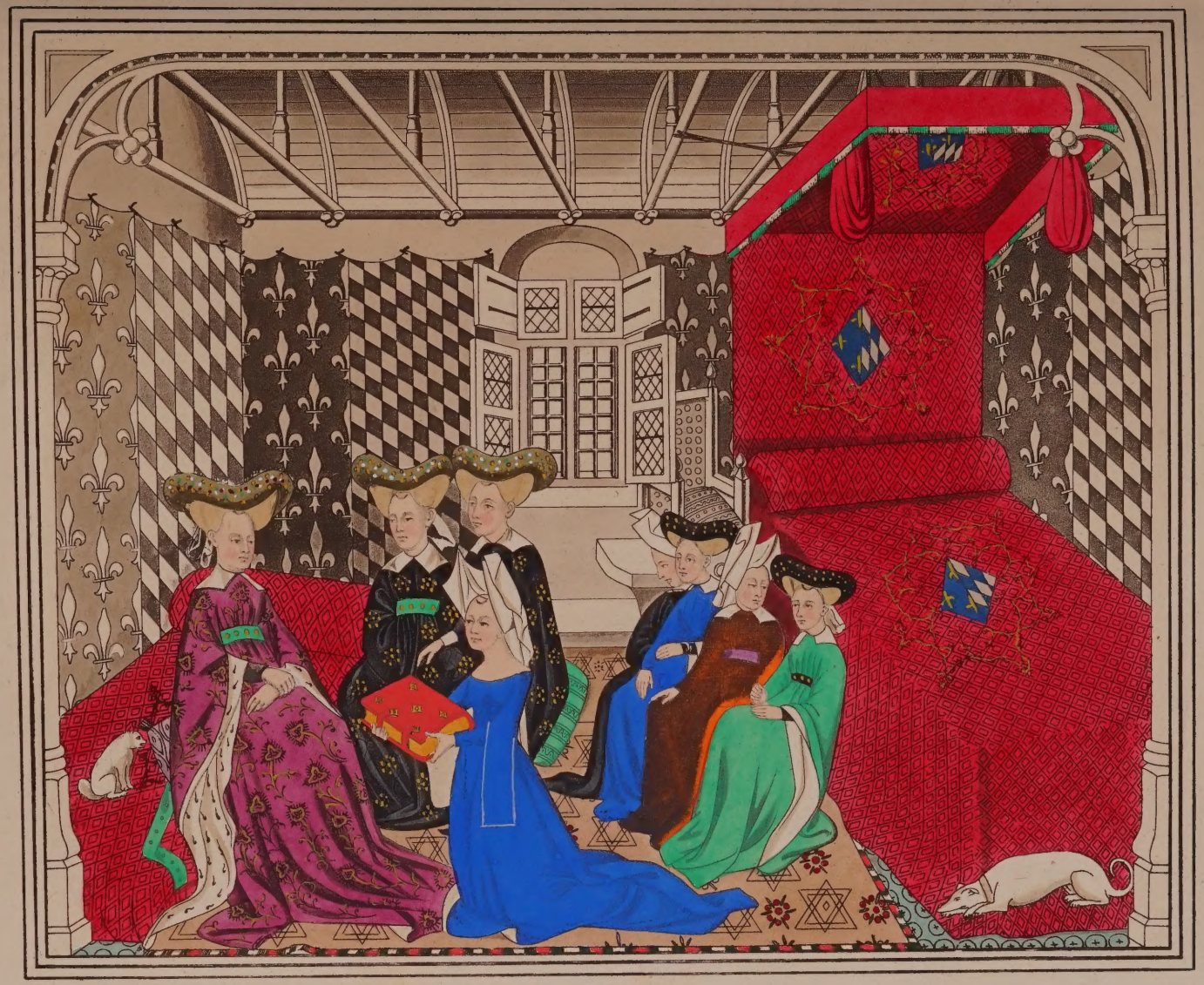
It is possible that the ornamental work in this tapestry may owe something of its detail to the imagination of the original artist; yet a comparison with other monuments of the time is sufficient to convince us that the costume and armour may be considered as very fair specimens of what was worn by sovereigns and princes during the fifteenth century.

The history of this tapestry is remarkable. It is said to have belonged once to the famous Bayard, and remained in the castle in which he was born (an edifice seated on the summit of a hill which commands the banks of the river Isere), until the beginning of the present century. When the castle was ravaged by the democrats in the great revolution, this tapestry was overlooked, and escaped destruction by a mere accident. In 1807, it was disco-

vered in the Chateau de Bayard by a distinguished artist of Lyon, M. Richard, who bought it of the proprietor of the place, and thus saved it a second time from imminent destruction, threatened in this instance by the neglect of its possessor. From M. Richard it passed, in 1837, to M. Achille Jubinal, who has given a faithful representation of it in his work on Tapestries, and who afterwards presented it to the Bibliothèque du Roi, at Paris. It now adorns the wall of one of the staircases in that noble establishment.

Our initial letter, which represents St. Mark the Evangelist, is taken from the same printed volume which has furnished us with initials representing the three other Evangelists. The wood-cut at the foot of the present page represents an iron knocker of the fifteenth century, in the possession of M. Dugué of Paris. It is seven inches and a half long.





CHRISTINE DE PISAN,

Presenting her Book to the Queen of France.

CHRISTINE DE PISAN,

PRESENTING HER BOOK TO THE QUEEN OF FRANCE.

THE accompanying plate is taken from MS. Harl. No. 6431, a splendid volume, written in the earlier years of the fifteenth century, filled with illuminations, and containing a large collection of the writings in prose and verse of Christine de Pisan. The illumination represented in our plate is a remarkably interesting representation of the interior of a room in a royal palace of the beginning of the fifteenth century; the ceiling supported by elegant rafters of wood, the couch (of which we have few specimens at this early period), the carpet thrown over the floor, and several other articles, are worthy of notice. But the picture is valuable in another point of view: it contains portraits of two celebrated women, Christine de Pisan, the poetess, and Isabelle of Bavaria, the queen of France, to whom Christine is represented as presenting this identical volume. It is somewhat remarkable, that the compiler of the Harleian Catalogue represents it as doubtful for whom the book was made; the first poem, to which this picture forms the illustration, is addressed to the queen:—

"Le corps enclin vers vous m'adresce,
En saluant par grant humblece,
Pry Dieu qu'il vous tiengne en souffrance
Lonc temps vive, et après l'oultrance
De la mort vous doint la richece
De Paradis, qui point ne cesse.

* * * *

Haulte dame, en qui sont tous biens,
Et ma tressouverainne, je viens
Vers vous comme vo creature,
Pour ce livre cy que je tiens
Vous presenter, où il n'a riens
En histoire n'en escripture,
Que n'aye en ma pensée pure
Pris ou stile que je detiens,
Du seul sentement que retiens
Des dons de Dieu et de nature;
Quoy que mainte aultre creature
En ait plus en fait et maintiens.
Et sont ou volume compris
Plusieurs livres, esquieulx j'ay pris
A parler en maintes manières
Differens, et pour ce l'empris,
Que on en devient plus appris
D'oyr de diverses matières."

After more verses of this kind, Christine proceeds to say that, since she had received the queen's order to make the volume for her, she had caused it to be written, chaptered (i. e. adorned with initials), and illuminated in the best manner in her power:—

> "Si l'ay fait, ma dame, ordener,
> Depuis que je sceus que assener
> Le devoye à vous, si que ay sceu,
> Tout au mieulx, et le parfiner,
> Descapre, et bien enluminer,
> Dès que vo command en receu," etc.

Christine de Pisan was one of the most remarkable women of her time. She was the daughter of Thomas de Pisan, a famous scholar of Bologna, who, in 1368, when his daughter was five years of age, went to Paris at the invitation of Charles V., who made him his astrologer. Thomas de Pisan was made rich by the munificence of his royal patron, and Christine, greedy of learning like her father, was educated with care, and became herself celebrated as one of the most learned ladies of the age in which she lived. She married a gentleman of Picardy, named Stephen Castel, whom the king immediately appointed one of his notaries and secretaries. But the prosperity of this accomplished family was destined to be suddenly cut short. Charles V. died in 1380; the pension of Thomas de Pisan ended with the life of his patron, and, reduced to comparative poverty, he died broken-hearted: and Stephen Castel was, after a few years, carried off by a contagious disease. Christine was thus left a widow, in poverty, with three children depending upon her for their support. From this time she dedicated herself to literary compositions, and by the fertility of her talent obtained patrons and protectors.

Thus Christine, when she had retired from the world personally (for she had sought tranquility in a convent), was brought before it more directly by her writings. She was thrown on troubled and dangerous times, and, though a woman, she did not hesitate to employ her talent in the controversies which then tore her adopted country. On one side she took an active part with the celebrated chancellor Gerson in writing against the Roman de la Rose; while on the other, by her political treatises, she attempted to arrest the storm which was breaking over France in the earlier part of the fifteenth century. If she was not successful in her efforts, she nevertheless merited the gratitude of her contemporaries, and the admiration of future times. She looked forward in hope to better times, and lived at least to see them mend; both Gerson and Christine welcomed by their writings the appearance of the Maid of Orleans.

The writings of Christine are extremely numerous, both in prose and verse, and are historically of great importance. It is to be hoped that the zeal of our continental neighbours for their early literature will lead to their publication, A clever and interesting publication, by M. Thomassy, entitled *Essai sur les Ecrits politiques de Christine de Pisan, suivi d'une notice littéraire et de Pièces inédites*, has already paved the way. The manuscripts are tolerably numerous.

The initial letter on the preceding page is taken from the same volume which furnished the illumination.

LYDGATE

Presenting his Book to the

Earl of Salisbury.

LYDGATE PRESENTING HIS BOOK TO THE EARL OF SALISBURY.

THE accompanying picture is taken from a drawing inserted in a manuscript in the British Museum (MS. Harl. No. 4826), executed apparently in the reign of Henry VII., or in that of Henry VIII; but it is evidently a careful copy of an older illumination (now lost), which was contemporary with the persons represented. This picture affords us portraits of two remarkable men of the fifteenth century, Thomas de Montacute earl of Salisbury, so famous in the history of the wars of Henry V., and John Lydgate, the poet of Bury-St.-Edmunds. In the MS. it is stated that the subject of this picture is "Lidgate presenting his booke, called ye Pilgrime, unto ye Earle of Salisbury:" and the original illumination was no doubt attached to the presentation copy of the book thus indicated, of which it has been supposed that there is no copy now extant. The Harleian manuscript from which we have taken our engraving contains the Life of St. Edmund, and the poem on the Government of Princes, both by Lydgate, with the poems of Occleve. Stowe enumerates among Lydgate's works, the "Pilgrimage of the World, by the commandement of the Earle of Salisburie, 1426;" which is no doubt the book to which our picture belonged, the date of which is thus established. Warton (History of English Poetry, vol. I., p. clxxxvii., New Edit.) ascribes to Lydgate, with seeming justice, another poem with a somewhat similar title, printed by Caxton at Westminster in 1483, "The Pylgremage of the Sowle, translated oute of Frensshe into Englisshe." According to the colophon at the end, this work was completed "in the vigyle of Seint Bartholomew," in the year 1413.

The pilgrim in our picture is only an emblematical personage. The monk standing beside him, and holding one side of the book, is Lydgate. The earl of Salisbury, as is well known, died in the prime of life, slain at the siege of Orleans in 1428, only two years after the date of this portrait, if Stowe's memorandum be correct. Lydgate also is represented as a man in the vigour of age, as we might suppose him to be at that date from all that we can collect relating to his history. But the history of Lydgate is very obscure. We only know that he was a native of the town from which he took his name, that he was in his youth the friend of Chaucer, who encouraged him in the cultivation of poetry, that he was a monk of Bury, and that like Occleve, he was patronized by King Henry V. The date of his birth and that of his death are equally unknown. In a poem written not later than 1446, he complains of

his "ooldes dayes," which, giving to his expression a proper latitude, would agree very well with the age represented in this portrait made in 1426, twenty years before. The date commonly given as that of his death, 1482, is quite inadmissible.

It is very remarkable that so little should be known of a man who enjoyed so much celebrity in his own time, particularly when we consider that he was one of that order who were the chief recorders of historical events; and it is not less singular that one who wrote such an immense quantity of verse should have left so few notices of his own life. He had many patrons, at whose command most of his larger works were written, and who appear not to have been backward in remunerating his labours. In the collection of Lydgate's Minor Poems, published by Mr. Halliwell, there is a very amusing petition to the Duke of Gloucester for money "on account" of the translation of Boccase which he was then writing for that nobleman, by which it appears that the poet was poor:—

"My purse and I be callid to the lure,
  Of indigence, oure stuff leyde in morgage;
But my lorde may al my sorowe recure,
  With a receyte of plate and of coyngnage."

And in one of the concluding stanzas of the same piece he complains of the two evils, age and poverty, which then oppressed him:—

"O sely bille, why artow nat ashamed,
  So maleapert to shew out thy constraynt?
But povert hath so nygh thy toune atained,
  That *nihil habet* is cause of thy compleynt.
A drye tysik makith old men ful feynt;
  Rediest way to renewe theyr corage
Is a fressh dragge, of no spices meynt,
  But of bright plate enprynted with coyngnage."

In a poem, in the same collection, where he professes to speak of himself, instead of giving us any definite information, he tells us of his idleness in his school-boy days; that he used to rob gardens—

"Ran into gardyns, applys ther I stal;
To gadre frutys sparyd kegg nor wal;
To plukke grapys in othir mennys vynes,
Was moor reedy than for to seyn matynes;"

and that he used to idle his time in playing with cherry-stones—

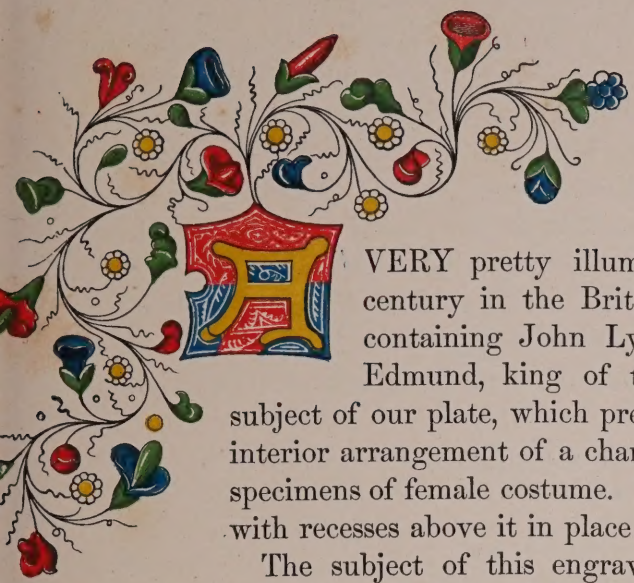
"Rediere chirstoonys for to telle,
Then gon to chirche or heere the sacry belle."

Date 1433.

BIRTH OF St EDMUND.

H. Shaw.

BIRTH OF ST. EDMUND.



A VERY pretty illuminated manuscript of the fifteenth century in the British Museum (MS. Harl. No. 2278), containing John Lydgate's English metrical life of St. Edmund, king of the East Angles, has furnished the subject of our plate, which presents some interesting details of the interior arrangement of a chamber at that period, as well as good specimens of female costume. The fire-place is particularly curious, with recesses above it in place of the modern chimney-piece.

The subject of this engraving, the birth of St. Edmund the Martyr, has been the foundation of several different legends. According to Lydgate's poem he was born at Nuremberg, in 841. His parents are there stated to have been Alkmond king of 'Saxonie,' and his wife Siware. Alkmond made a pilgrimage to Rome, and met with a holy widow who foretold that he was about to become the father of a saint. He was received, on his return home, with great rejoicings.

> "And solemly there he was receyved,
> The contré glad of his repeir ageyn,
> And after soone Siware hath conceyved,
> Thoruh Goddis grace, that werkith never in veyn;
> And in that yeer she bar a child certeyn,
> In Norenberghes, a cité of gret fame,
> Of God providid, Edmond was his name."

A much more curious and more purely English legend, relating to St. Edmund's birth is contained in an early English poem in a manuscript at Cambridge (printed in Mr. Hartshorne's Ancient Metrical Tales). According to this story, four men of different countries, who were coming to reside in England, met together "by a fforest," where a cros stood in a strete," and swore perpetual friendship and fellowship ("they swoor hem weddyd brethryn for ever more"). One of these "weddyd brethryn" was named Athelstane, and was a near kinsman of the English king. The latter died, and Athelstane, as nearest of kin, succeeded him on the throne. He immediately called his three companions before him, and loaded them with honours. To two, named Wymound and Egeland, he gave earldoms, and to the latter, who was his especial favourite, he gave his own sister Edith in marriage, and she bore him two children. The third, Alric, he made archbishop of Canterbury. Wymound became jealous of Egeland; and, with the design of supplanting him in the royal favour, he secretly accused him of harbouring designs upon the king's life, in order that he might succeed to him by right of his wife.

Under a pretence of wishing to confer the honour of knighthood upon his two sons, Athelstane allures the earl Egeland and his family to court (the wife of the latter being already far advanced in pregnancy), and they are all thrown into prison and condemned to die. The king, in his fury, first ill-treats his queen, who had expostulated with him, and then deprives of his archbishopric Alric, who had come to beg the release of his wedded brother. The archbishop, in return, interdicts the land, and quits the court. The king, however, relents, and sending for him back, he restores him to his dignities, and delivers up to him the imprisoned earl and his family. Archbishop Alric, resolved that justice should be done, judges the persons accused to be tried by the *ordeal* of hot iron. There are several passages in this poem curiously illustrative of the manners of our forefathers, but none more so than the description of this ceremony:—

"Whanne the bysschop hadde sayd soo,
A gret ffyr was made ryght thoo,
In Romans as we rede;
It was sett, that men myghte knawe,
Nyne plowgh lengthe on rawe,
As red as any glede.
* * * *
"They fetten forth Sere Egelan,
A trewer eerl was ther nan,
Before the ffyr so bryght.
From hym they token the rede scarlet,
Bothe hosyn and schoon, that weryn hym met,
That fel al ffor a knyght.
Nyne sythe the bysschop halewid the way,
That his weddyd brothir scholde goo that day,
To praye God for the ryght."

The innocence of Egeland is proved by his passing the red-hot plough-shares without injury. His two sons and his countess are subjected to the same trial, and similarly escape unhurt; but the lady is suddenly seized with the pains of child-birth, and is delivered of a son.

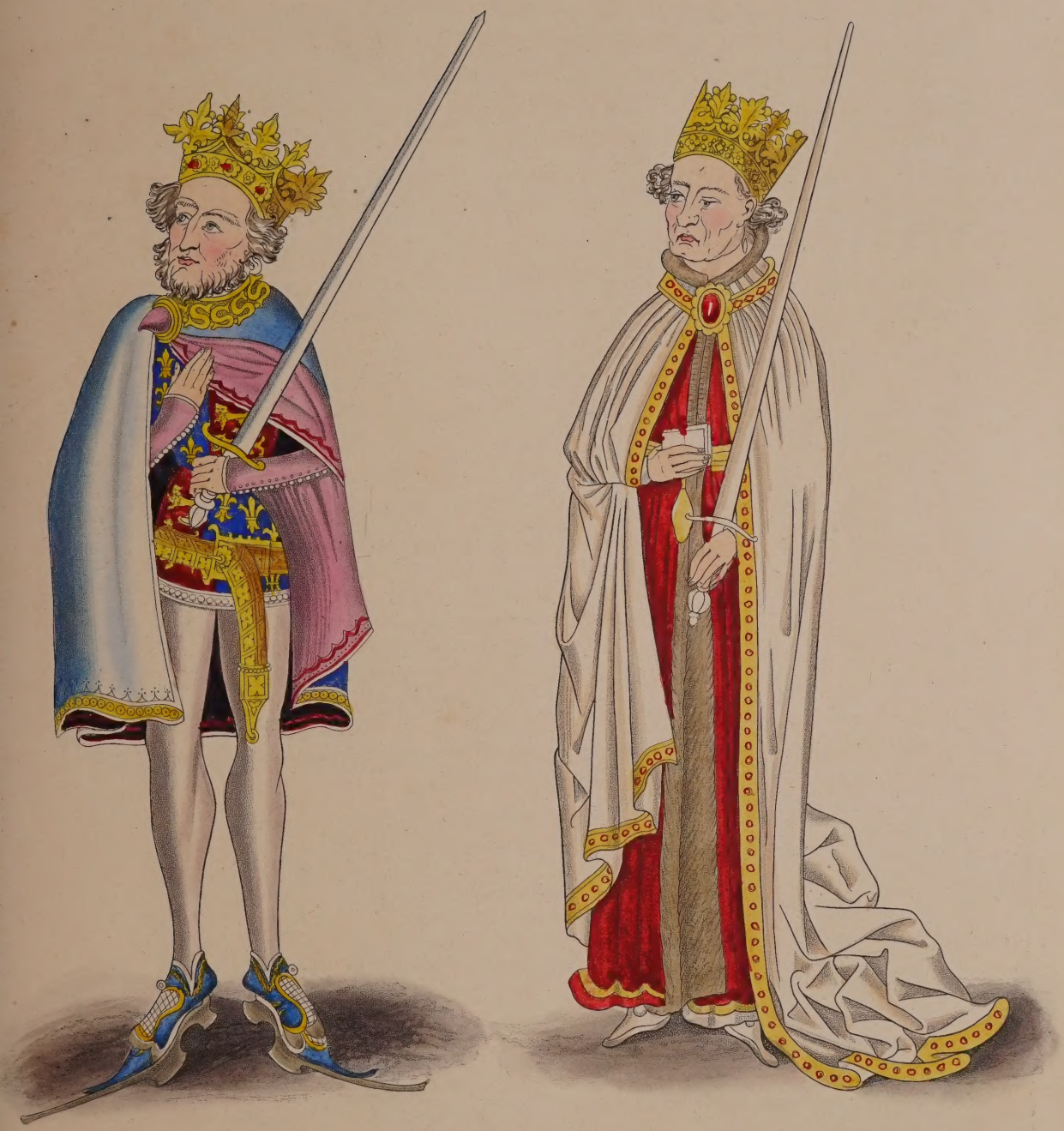
"And whanne this chylde i-born was,
It was brought into the plas,
And was bothe hool and sound:—
Bothe the kyng and bysschop ffree,
They crystynd the chyld, that men myght see,
And callyd it Edemound."

The traitor Wymound being next subjected to the same ceremony, failed in clearing himself, and, after confessing his guilt, was led away and executed; and the poem ends with a pious ejaculation:—

"Now, Jhesu, that is hevene kyng,
Leve never traytours have better endyng,
But swych dome ffor to dye."

Our initial letter is taken from the same manuscript which furnished the subject for the plate.

Date about 1440.



KING JOHN.

KING HENRY 1ST

From the British Museum.

Cotton M.S. Julius. E. IV.

HENRY I. AND KING JOHN.

N one of the Cottonian manuscripts (Julius, E. IV.), a brief metrical chronicle of the kings of England, which has been attributed to John Lidgate, and which was composed soon after the 10th Hen. VI., is illustrated by a series of singular and bold drawings of the monarchs whose reigns it commemorates. Two of these figures are given on the accompanying plate, which were intended to represent Henry the First and King John. The costume of King John is rather remarkable, particularly the high clogs which he has on his feet.

The poem which these figures illustrate is curious, and appears to have been very popular, by the numerous copies which are found in manuscripts of the fifteenth century. It was printed by Thomas Hearne, in the appendix to his edition of Robert of Gloucester. An extract or two from the descriptions of the reigns of the two kings, whose figures are here given, will convey to the general reader an idea of its style and character. Of King Henry, the writer tells us,—

> "He made statute, with gode rede,
> That thevis thrugh hangynge schuld be dede.
> Anothir he made anon right,
> That money makers schuld lese hir sight."

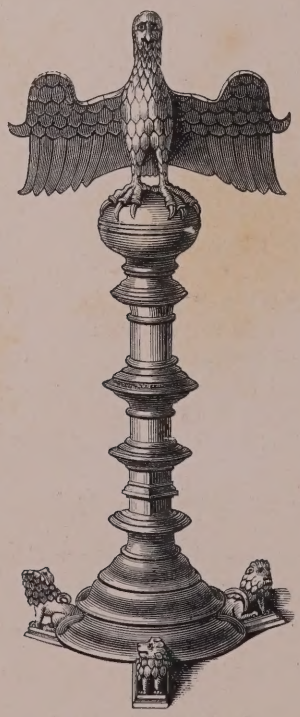
The characteristics of John's reign were the interdict and the civil war:—

> "In Jonis time, as I undirstond,
> Was interdited alle Engelond.
> He was fulle wroth and gryme,
> For prestis wuld not singe bifor him.
>
> * * * *
>
> In his time was a grete dirthe,
> Xij. pens an halfe-peny lofe was wurthe.
> Thanne he made a parlement,
> And swere in angre verament
> That he wuld make such a sauwte.
> To fede all Englond with a spawde.
> A monke anon therof hirde,
> And for Englond was sore aferde;
> A poysone than he ordenyd anone,
> So was he poysoned, and deied ryght sone."

The elegant reading desk at the end of the present article, was, about the year 1750, dragged out of the deep part of the lake at Newstead, and is now preserved in the collegiate church at Southwell in Nottinghamshire,

having been purchased by Sir Richard Kaye, in 1778, and presented by his widow to the chapter. It is made of brass, and was sent by them to a clock-maker to be cleaned, who observed that it was composed of several pieces, which might be taken apart. On unscrewing these, the boss was found to contain a number of parchments, most of which were deeds and grants connected with the abbey of Newstead. Among the rest was a pardon granted by King Henry V. on some occasion to the monks, and, as was common with such documents, worded so generally as to include every kind of offence that it was probable that the monks might be accused of having committed, previous to the date at which the pardon was granted. Such deeds were often necessary to protect the monks against the rapacity or malice of their neighbours. Washington Irving, who has described this reading desk in his little volume on "Abbotsford and Newstead Abbey," has entirely misunderstood the nature of this document, and represents it as an indulgence to the monks to commit crimes with impunity. There can be little doubt that this desk, which was used in the chapel of the abbey to read the Litany from, was thrown into the lake by the monks, probably at the time when the dissolution of monasteries was first threatened, in the hope that by this means their titles would be preserved until the storm should be blown over; and they never returning to recover it, it had remained beneath the water during more than two centuries.

The initial letter on the preceding page is taken from a copy of Jenson's edition of Pliny, 1476, in the possession of Mr. Pickering. The specimen of arras is from a MS. in the British Museum, Harl. 4380.

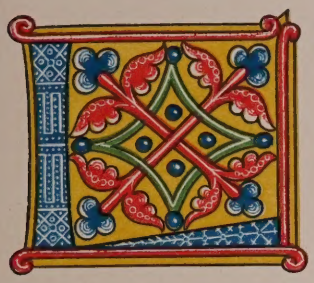


Date the middle of the 15th Century.

MARGARET, QUEEN OF HENRY 6TH AND HER COURT.

From the Tapestry in St Mary's Hall, Coventry.

MARGARET QUEEN OF HENRY VI. AND HER COURT.



ONG attachments and frequent visits rendered King Henry VI. and his queen Margaret, even in the midst of their misfortunes, great favourites with the people of Coventry. Their memory is still preserved there in the traditions connected with the tapestry, of which a portion is represented in our plate. It is placed at the north end of the dining hall of St. Mary's Hall, at Coventry, above the daïs, occupying the space beneath the windows, and is thirty feet long by ten high. A compartment in the middle, now much defaced, appears to have represented the Deity, with other sacred objects. To the left of this are seen the king, with his court, occupied in prayer. Over their heads are saints (their patrons), and some emblematical figures.

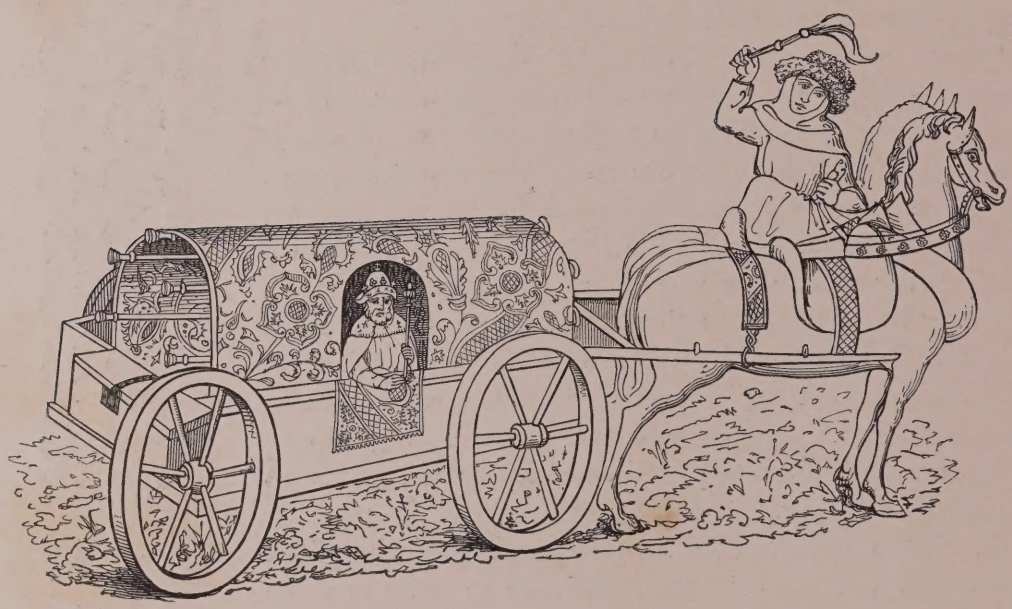
On the other side of the central compartment are the queen, with the ladies of her court, also praying. From the similarity of the king to other portraits of him, it is believed that we have here a correct portrait of Queen Margaret. She is represented as a tall stately woman, with somewhat of a masculine face. She is dressed in a rich flowing robe, with a chain of gold round her neck. The lady kneeling behind the queen, who has also a chain of gold, is identified by tradition with the Duchess of Buckingham; but we cannot place much confidence in such authority. In the tapestry, above this group of ladies, are female saints placed similarly to the saints on the side of the king.

St. Mary's Hall, one of the most remarkable buildings in Coventry, which owes its foundation to some of those gilds of merchants, which here, as well as at Chester, are so well known to the literary antiquarian by the mysteries and miracle plays they were accustomed to perform on their festival days, was itself built in the earlier part of the reign of Henry VI. Among the numerous paintings in its windows, and the architectural ornaments with

which it is profusely decorated, the arms and figure of that monarch recur more than once.

The border at the outside of the foregoing page is taken from the Shrewsbury book; the daisies, of which it is composed, being a conceit upon the queen's name of Margaret (*marguerite*).

The wood-cut at the foot of the present page is taken from an illumination in a fine manuscript in the British Museum (MS. Harl. No. 4372), and represents a coach of the middle or latter half of the fifteenth century, at which time probably this manuscript was written. It contains a French translation of Valerius Maximus, made in the reign of Charles V. of France, and dedicated to that monarch; but the compiler of the Harleian Catalogue can hardly be correct in stating that the MS. itself may be of that age. The kind of carriage here represented, very similar in form to our covered waggons, is frequently found in MSS. from an early period down to the sixteenth century. It appears to be covered with figured silk, supported upon brass rods.



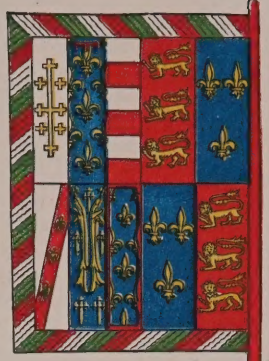
Date the middle of the 15th Century.

HENRY 6TH & HIS COURT.

From the Tapestry in St Mary's Hall, Coventry.

H. Shaw.

KING HENRY VI. AND HIS COURT.

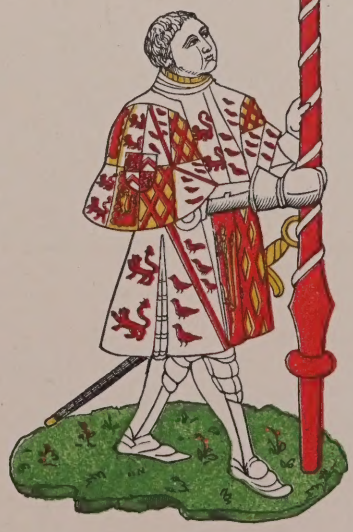


OUR plate represents a part of the group which occupies the left-hand compartment of the tapestry of Coventry, already described. It is one of the many illustrations of our great dramatic bard which we are enabled to give from contemporary pictures. The nobleman distinguished by his flowing beard, is said to be the "good duke Humphrey;" whilst in the person kneeling behind the king, we readily recognise his uncle and rival, the Cardinal Beaufort. The tapestry must therefore have been made before 1447, the date of Duke Humphrey's death. This group has a peculiar interest for the reader of Shakespeare, since it exhibits together several of the personages who figure most prominently in the Second Part of King Henry VI. Gloucester presents much of that character which is so vividly painted by the bard: he is the man loved by the people, and respected by the good among the nobles:—

> ——"The common people favour him,
> Calling him,—*Humphrey, the good duke of Gloster;*
> Clapping their hands, and crying with loud voice—
> *Jesu maintain your royal excellence!*
> With—*God preserve the good duke Humphrey!*"

We can hardly contemplate the rival nobles of Henry's court thus assembled together before our eyes,—the parties of Beaufort and Gloucester occupying their places in the same court, perhaps but a few months before the death of their two leaders,—Yorkists and Lancastrians met amicably under the same roof but a few years before the breaking out of those bloody civil wars which carried desolation throughout the land,—without calling to mind the jealousies which were at this period rankling in their bosoms, and the intrigues in which they were already engaged. The words of the Earl of Salisbury present themselves forcibly to our mind:—

> "I never saw but Humphrey duke of Gloster
> Did bear him like a noble gentleman.
> Oft have I seen the haughty cardinal—
> More like a soldier, than a man o'th' church,
> As stout, and proud, as he were lord of all,—
> Swear like a ruffian, and demean himself
> Unlike the ruler of a common-weal.
> —Warwick, my son, the comfort of my age!
> Thy deeds, thy plainness, and thy housekeeping,
> Hath won the greatest favour of the commons,
> Excepting none but good duke Humphrey.
> —And, brother York, thy acts in Ireland,
> In bringing them to civil discipline;
> Thy late exploits, done in the heart of France,
> When thou wert regent for our sovereign,



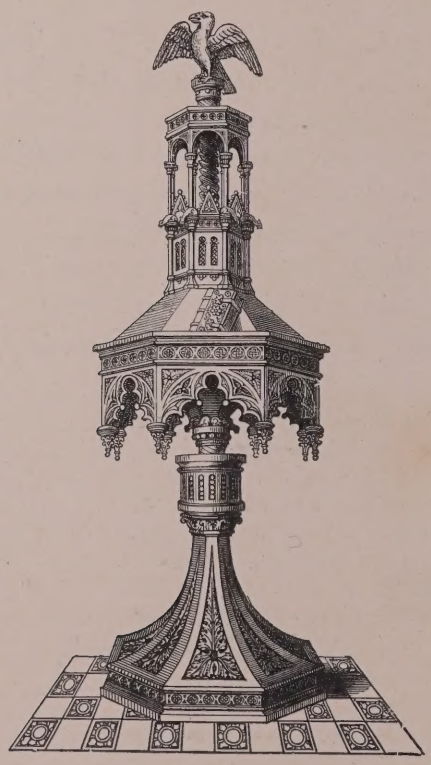
Have made thee fear'd, and honour'd, of the people:—
Join we together, for the public good;
In what we can to bridle and suppress
The pride of Suffolk, and the cardinal,
With Somerset's and Buckingham's ambition;
And, as we may, cherish duke Humphrey's deeds,
While they do tend the profit of the land."

In the picture, the face of the cardinal is sufficiently characteristic of the ambitious and cunning prelate, pourtrayed by the pen of the poet.

The cut on the preceding page, representing a herald bearing a banner, is taken from the Shrewsbury book.* The reading desk below was furnished by a MS. in the Royal Library at Paris.

* The proper blazon of the banner would be, if seen on the dexter side,—Quarterly: 1st and 4th, Azure, three fleurs de lis, or, France; 2nd and 3rd, Gules, three lions passant guardant, in pale, or, England; being the arms of King Henry VI.: impaling those of his queen, Margaret of Anjou; namely, Quarterly: 1st, Barry of six, argent and gules, for Hungary; 2nd, Azure, semée de lis or, a label of three points gules, Naples; 3rd, Argent, a cross crosslet, between four plain crosses coupée, or, Jerusalem; 4th, Azure, semée de lis or, a bordure gules, Anjou; 5th, Azure, semée of cross crosslets, fitchée, two barbels hauricut and addorsed, or, Barr; 6th, Or, on a bend gules, three alerions argent, Lorraine. The banner is fringed with the colours of Queen Margaret, white, green, and red.

The figure which grasps the staff of the banner bears on his surcoat the arms of John Talbot, the first earl of Shrewsbury, and of his alliances, marshalled in a very unusual manner: being his own, impaling those of the mother of his first wife; both being surmounted by an escutcheon, containing the arms of the grandmother of his second wife:—Quarterly, 1st and 4th, Gules, a lion rampant, within a bordure engrailed, or, Talbot; 2nd and 3rd, Argent, two lions passant gules, Strange. These impale another coat:—Quarterly: 1st and 4th, Argent, a bend between six martlets gules, Furnival; 2nd and 3rd, or, a fret gules, Verdon. On the centre, over these impaled arms, an escutcheon:—Quarterly: 1st and 4th, gules, a lion statant guardant argent, crowned or, Lisle; 2nd and 3rd, Argent, a chevron gules, Tyes.



Date about 1445.

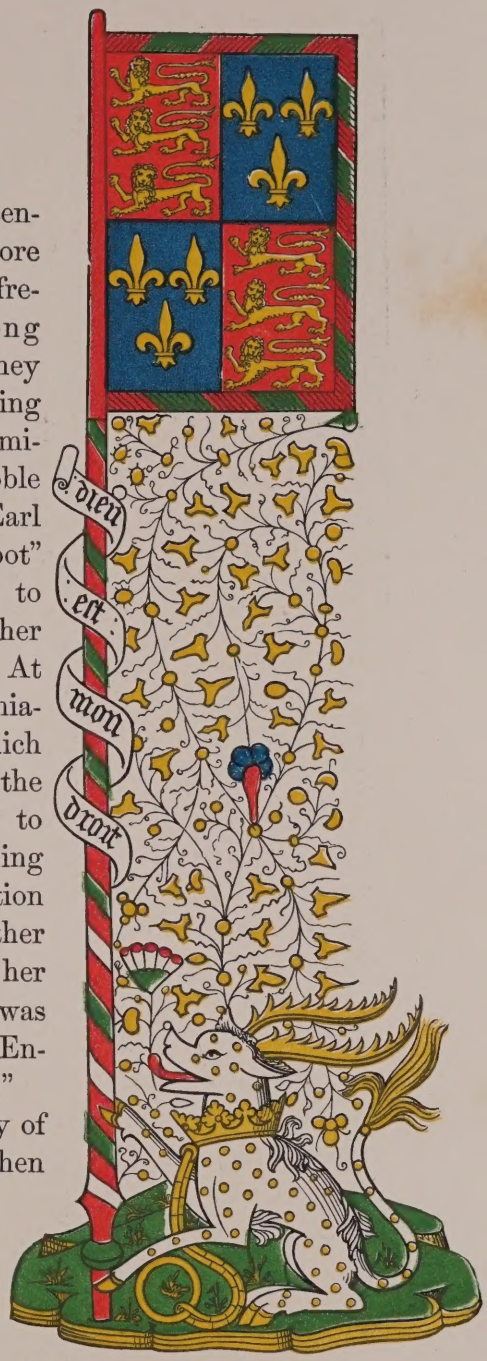
JOHN TALBOT, EARL OF SHREWSBURY,

presenting his Book to

QUEEN MARGARET.

From the British Museum. Royal M.S. 15. E. VI.

TALBOT, EARL OF SHREWSBURY, PRESENTING HIS BOOK TO QUEEN MARGARET.



DURING the fifteenth century, few gifts were more acceptable or more frequently offered among princes and nobles (for they only were capable of giving such expensive articles), than a richly illuminated book. The Royal MS. 15 E. VI. is a noble volume, made by the order of John Talbot, Earl of Shrewsbury, the "warlike and martial Talbot" of Shakespeare; and was presented by him to the celebrated Margaret of Anjou, after her marriage to King Henry VI. of England. At the beginning of the volume is a superb miniature, reproduced in the adjoining plate, which represents Talbot, dressed in the robes of the order of the Garter, presenting the book to Queen Margaret, who is seated beside the king her husband. It is accompanied by a dedication in French verse, in which Talbot, among other things, says that the volume was made for her instruction and entertainment, and that it was written in French, that "after she had learnt English, she might not forget her native tongue."

The contents of this volume consist chiefly of the Romances of "Chivalrie" which were then so generally popular. The first, in prose, recounts the conquests of Alexander, and his wonderful adventures. This is followed by the Metrical Romances of Charlemagne, of Ogier of Denmark, of King Pontus, of Guy of Warwick, of the Knight of the Swan, &c.; after which we have some books in prose of a somewhat different kind, but which were quite consonant with the character of the person who gave the volume—

> "the terror of the French,
> The scare-crow that affrights our children so."

These books are the Tree of Battles, by Honoré Bonnet; the Book of Politie, written by "frère Gille de Romme;" an inedited Chronicle of

Normandy; the Breviary of Nobles (in verse); the "Livre des faits d'armes et de Chevalerie," by Christine de Pisan; and the Statutes of the Order of the Garter.

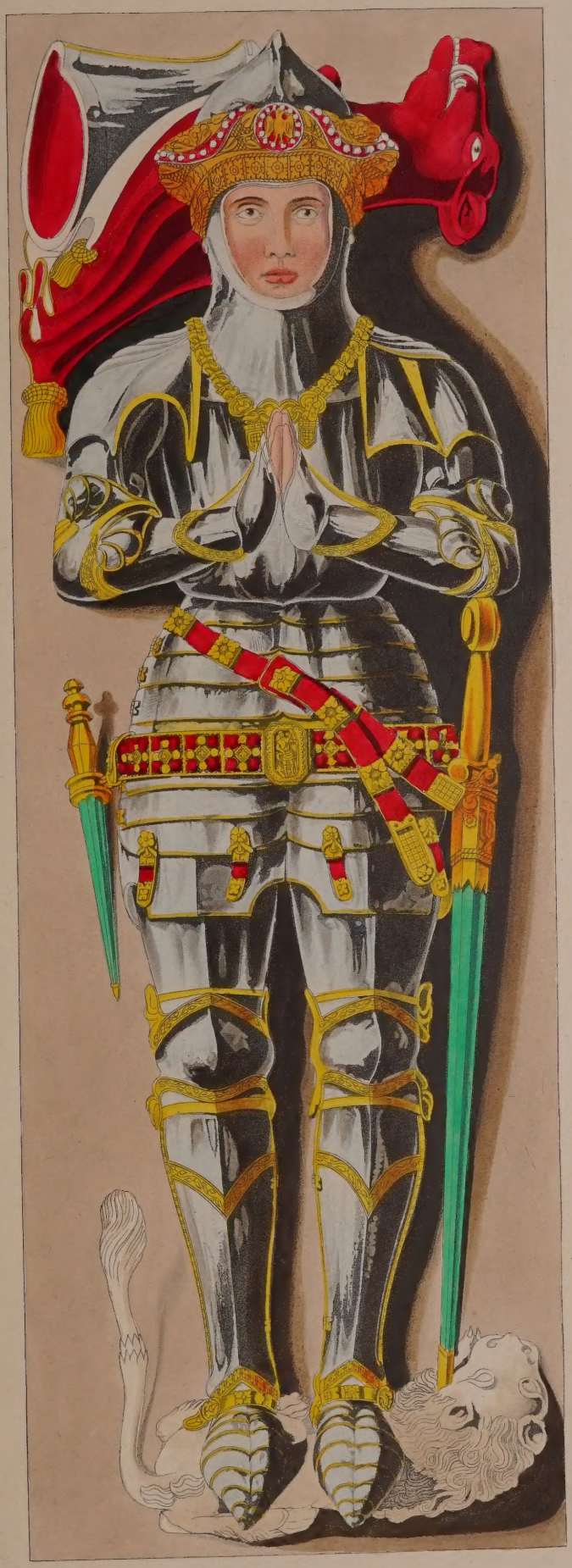
The banner on the preceding page, bearing the arms of England and France quartered, is taken from the manuscript above described, popularly known as the *Shrewsbury book;* and it is curious on account of the variation in the well-known motto, which is here written *Dieu est mon droit* (God is my right), instead of *Dieu et mon droit* (God and my right). The cut at the head of the present page is also taken from one of the numerous miniatures in the Shrewsbury Book, where it stands at the beginning of the Livre des faits d'armes, a work on the rules and laws of war, which was printed in an English dress by Caxton; it represents King Henry VI., attended in court by his nobles, delivering to the gallant Talbot the sword which he knew so well how to use. We may imagine this picture to be an illustration of the scene in Shakespeare where Talbot delivers his sword to the king:—

> "I have awhile given truce unto my wars,
> To do my duty to my sovereign:
> In sign whereof this arm—that hath reclaim'd
> To your obedience fifty fortresses,
> Twelve cities, and seven walled towns of strength,
> Besides five hundred prisoners of esteem,—
> Lets fall his sword before your highness' feet."

And we can then fancy the king answering, as he returns the weapon:—

> —"Stand up; and, for these good deserts,
> We here create you Earl of Shrewsbury;
> And in our coronation take your place."

Date 1450.



EFFIGY OF SIR RICHARD VERNON.

Drawn by Albert Way Esq.

EFFIGY OF SIR RICHARD VERNON,

TONG, SHROPSHIRE.

EFFIGIES, the most interesting of the features of decoration with which sepulchral memorials were enriched, furnish, during a period comprising upwards of four centuries, authorities and illustrations of every description of costume; their value has, perhaps, scarcely been appreciated, even at a time like the present, when it is no longer permitted to neglect that truth in all ornamental accessories which so essentially contributes to invest with the charm of reality all the circumstances of history. These interesting specimens of sculpture are dispersed throughout the country; they are often rendered unattractive by wanton mutilation, to such an extent that the fact of their being, as far as the skill of the sculptor enabled him to render them, actual portraitures of the deceased, has been almost overlooked; and the difficulty of making the comparison of various specimens, wherein consists materially the interest of these works, of which no two will be found wholly conformable, has been a cause that these curious authorities have not yet been made sufficiently available. A remarkable circumstance, of which no satisfactory explanation has been offered, may be observed regarding the Effigies of the best period of monumental sculpture; that the representation was almost invariably that of a person in full vigour of life, arrayed in all the splendour of such accessories of costume as befitted his estate, the effect being assisted by the constant use of vivid colouring, and the gesture frequently being that of action and energy. At a later and comparatively debased period, the unsightly fashion of skeleton or shrouded Effigies occasionally prevailed; but from the times of the earliest introduction of Effigies till the fifteenth century, comprising the period of the greatest interest and perfection in works of this nature, among many hundreds of sepulchral figures that are scattered throughout Western Europe, a single instance presents itself in which the representation has the semblance of death. Of the numerous Effigies preserved in England, few possess a more attractive character than the memorial that has furnished the subject of the present plate: it is sculptured in pure alabaster, and having suffered little injury, it affords an interesting exhibition of the complete array of the heroes of Agincourt. The church of Tong, in Shropshire, contains a series of curious tombs from the time of Richard II. to that of Elizabeth, which closes with a fine memorial of black and white marble,

inscribed, as tradition affirms, by the pen of Shakespeare. The choice feature of this series is the noble monument which may pretty confidently be assigned to Sir Richard Vernon, who, about the year 1410, became possessed of the castle of Tong, in consequence of the alliance of his ancestor with the heiress of Sir Fulc de Penbrugge. The researches, however, of genealogists have not succeeded in removing all the uncertainty in which the history of this branch of the house of Vernon is involved; and the numerous armorial decorations of the tomb at Tong were only painted on the alabaster, and are too much effaced to afford any evidence. Sir Richard was distinguished in the wars of Henry V., and the post of treasurer of Calais, at that time a position of no small importance, was entrusted to him; he was chosen Speaker of the Parliament held at Leicester, 4 Hen. VI., and appears to have died in 1452. Esch. 30 Hen. VI. He espoused, as it seems, his cousin Benedicta, daughter of William Ludlowe, and her effigy reposes by his side. The costume of this knightly figure displays, in a striking manner, the peculiarities that mark the period, when defences of plate were almost exclusively employed, mail being only occasionally introduced as gussets for the protection of the joints, where interstices occurred in the armour. Around the basinet appears the gorgeous orle, enriched with chased work and pearls, which rendered it but ill suited for the purpose which originally it seems to have been intended to answer in facilitating the wearing of the ponderous helm, and causing it to rest more steadily on the basinet over which it was worn. The helm here appears under the head of the figure; it is decorated with crest and mantlings, and was indispensable for the protection of the face, when the basinet was worn, as in tournaments, without a visor. The camail that protected the neck has given place to the gorgière of plate, which for greater freedom of movement is attached on either side to the basinet, by strong rivets, serving as hinges, and the lower part of the face has an additional defence to which the term barbière, or barbet piece, may perhaps properly be applied. The espaulières are dissimilar, the lower plate on the right side being cut out under the arm-pit, to allow the free use of the lance. The cuirass, which is strengthened by a demi-placate, has appended to it a skirt of taces, around which is girt the splendid cingulum of goldsmith's work; on the ouch, or fastening, appears a figure of St. George. The sword is attached by a transverse belt, and its scabbard bears the sacred monogram IHS, according to the spirit of times, when religious feeling was inseparable from the spirit of Chivalry. Every plate of this fine armour was edged with a band of gold, and enriched partly with borders of impressed or engraved ornament; the whole is chiselled with such care that it may be studied with almost as much advantage as the actual armour. The attire of the lady presents the usual details of the period; the head-dress has been selected as an interesting exhibition of the rich network of gold lace set with chased and jewelled ornaments, termed a tresson, or dorelot, wherein the hair was enclosed, and from the arrangement of which the picturesque head-dresses of this period assumed a great variety of forms; its use is still retained in the crespine, which is part of the attractive costume of many parts of Italy. At the back of the head appears the volet, a thin drapery of gauze, which now alone represented the more decorous veil of previous times.

PROCLAMATION OF A TOURNAMENT.

H. Shaw.

PROCLAMATION OF A TOURNAMENT.

IN all nations which have only reached a certain condition of society, the amusements of peace partake at least of the forms of war. The nations of antiquity, and the German tribes, like the savages of modern times, had their warlike games and ceremonies. In the ages of chivalry these games took a more refined and more splendid form, under the name of Tournaments, and Justs, which appear from their names to have been first introduced in France. Military combats of this kind are said to have been practised in France at the end of the ninth century, under Louis de Germanie and his brother Charles, although they could hardly bear the name of tournaments till many years afterwards. The laws which regulated these combats were compiled a few years before the middle of the eleventh century. In spite of all the efforts of kings and churchmen to put a stop to them, tournaments continued to be popular till a very late period. As early as the twelfth century, our kings made vigorous efforts to suppress them; for they were attended with numerous and serious disorders, were frequently the commencement of family feuds, which were not appeased till much blood had been shed, and served at times the purpose of seditious meetings at which the turbulent barons assembled to conspire against the king.

Among the numerous treatises on the laws and customs of tournaments, no one is more interesting than the Traité des Tournois of King René. This prince was born in 1408, and became Duke of Anjou in 1434. Jeanne II. queen of Naples, declared him her heir in 1435, but he was driven from his new kingdom by Alfonso I. King of Arragon, who had previously been adopted by the same queen. After several fruitless attempts to recover this inheritance, René renounced his claims to the crown of Naples in 1473, and retired to his own hereditary dominions, where he was beloved by his subjects. He died at Aix, in Provence, in 1480. René was distinguished among his subjects by the title of *The Good.* He was a great patron of chivalry, as well as of literature and the fine arts, in all which he himself excelled. His court was frequently gratified with splendid tournaments, and he is supposed to have composed his famous *Traité* about the year 1450. Several manuscripts of this work are preserved; but the one from which our plate is taken, and which is now in the Bibliothèque du Roi at Paris (ancien fonds, No. 8352), was René's own copy, and it is said that the illuminations were drawn by his own hand. The drawings are interesting, not only as vivid pictures of the manners of the time, but as valuable specimens of heraldic costume.*

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* A very splendid edition of this work, with accurate fac-similes of the illuminations, was published at Paris in 1826, in a large folio volume.

The celebration of a tournament was preceded and accompanied by many acts and ceremonies, which were exactly defined and determined by a regular code of laws. It was announced long before the time appointed for its celebration, in a ceremonious manner, in all the civilized states in the west of Europe, in order that all knights who stood high in chivalric fame might have the opportunity of attending. In King René's book these forms and ceremonies are not only declared in writing, but they are represented to the eye by a series of spirited illustrations of a tournament between the duke of Bourbon and the duke of Brittany. Our plate represents the fifth in order of this series of drawings. The person standing on a block between the two poursuivants, is the King of Arms of the duke of Brittany. On the present occasion he has added to his ordinary costume two yards of gold cloth or velvet, in the manner of a small mantle, with a parchment attached, on which are figured the two combatants ready for the fight. His two poursuivants, covered with the ermine of Bretany, are employed in proclaiming the tournament, and in distributing to those knights and esquires who intend to take a part in the tournament the shields of arms of the four *juges-diseurs*, or umpires of the field.

The cut below, representing a Royal Marriage, is taken from a splendidly illuminated manuscript life of St. Catherine, executed in the fifteenth century, which formerly belonged to the library of the dukes of Burgundy, and is now in the Royal Library at Paris.

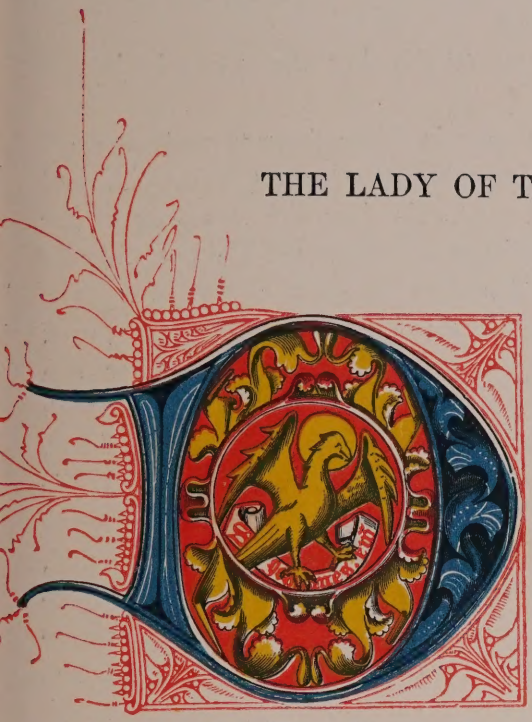
Date, about 1450.

THE LADY OF THE TOURNAMENT.

DELIVERING THE PRIZE.

H. Shaw.

THE LADY OF THE TOURNAMENT DELIVERING THE PRIZE.



URING the progress of the Tournament, the scaffolds surrounding the field were crowded with ladies, who encouraged the combatants by their smiles. They not unfrequently gave to some favoured knight a glove or a handkerchief, which he was to defend against the field. To a lady also was reserved the office of delivering the prize to the victor in the Tournament each day. Our engraving representing this ceremony, forms the last of the series of drawings by King René. In the Traité des Tournois, we have especial directions relating to this part of the day's amusement. When the "juges-diseurs," or umpires, had given their judgment, the king of arms announced it to the Knight who had been decided the victor in the day's contest, and, attended by the heralds and poursuivants, conducted him to the Lady of the Tournament. The lady was attended by two damsels of her own choice, and she carried the prize carefully covered. When the victor in the tournament was brought into her presence, she uncovered it and delivered it to him, and he received it graciously and kissed the giver; and this was not all, for he was allowed "to kiss her two damsels likewise, if it were his pleasure" (*et semblablement les deux damoiselles se s'est son plaisir*). Then the king of arms, heralds, and poursuivants cried aloud in the hall that the prize of the day had been adjudged and delivered. After this, the knight led the Lady to the dance as his partner; and the judges, knights of honour, king of arms, and poursuivants, conducted the two damsels with

all ceremony back to their places. The rest of the day was spent in joyous festivities.

The cut at the bottom of the preceding page is taken from a contemporary picture of Marie Duchess of Burgundy, daughter of Charles the Bold, and married in 1477 to Maximilian of Austria. At this time she was only in her twentieth year, an orphan, and engaged in a cruel war with the king of France, who had forcibly deprived her of a portion of her heritage. The life of this innocent princess was a constant series of sorrows and misfortunes. In her youth she was persecuted by strangers, and rudely treated by her own subjects, who took advantage of her weakness. A short life filled with troubles was ended by a violent death. At the beginning of February, 1482, when she was still only twenty-five years of age, she went a hawking. While engaged in this recreation, her horse made an effort to leap over a large trunk of a tree, which lay on the ground, in doing which the girths broke, and, the saddle turning round, the duchess was thrown with considerable force against the trunk. She was carried home severely wounded, but no fears were entertained for her life. It is said, however, that from feelings of modesty she would not allow the physicians to take proper care of her wounds, which became worse and worse, till, after languishing three weeks, she died.

Our initial letter is one of the series of the four Evangelists, from an early printed book, of which the other letters are also given in the present work.

Date about 1460.

PHILIP, DUKE OF BURGUNDY.

From the British Museum.

Harl. M.S. 6199.

H. Shaw.

PORTRAIT OF PHILIP THE GOOD, DUKE OF BURGUNDY.

CONTEMPORARY writers speak in glowing terms of the power and magnificence, the greatness and magnanimity, of the "good" Philip of Burgundy. Born in 1396, he was long famous as the ally of our Henry V. in his French wars, and as the steady partizan of the English interests, till the bad policy of Henry VI. drove him to join the opposite party. The portrait of this great prince, given in the accompanying plate, is taken from a MS. in the Harleian Collection (No. 6199), containing the laws and minutes of the celebrated order of the Toison d'Or, or Golden Fleece, of which he was the founder and first sovereign. According to the legend, Philip established this order to honour the golden locks of one of his mistresses; but it seems more probable that it was intended to be emblematical of the staple of the commerce of his Dutch and Flemish subjects. The Harleian MS. is a very valuable historical document; it contains the minutes of all the "feasts and chapters" of the order from its first institution at the town of Bruges, Jan. 10, 1429 (i. e. 1429-30), to that held at Bois-le-duc in Brabant, in 1481. The chapters appear to have been held always at towns within the "good" duke's dominions; and the day of meeting, fixed at first on St. Andrew's day, was, in 1445, changed for the convenience of the knights to the second day of May. The names of many noble persons occur in these minutes; at the tenth chapter, held in 1440, Charles, Duke of Orleans and Valois, was elected a knight; at the fifteenth, in 1445, was elected Alfonso, King of Arragon; in 1461, his successor John, of Arragon and Navarre. In 1467, on the 15th of June, Philip of Burgundy died at Bruges, and his son Charles succeeded him as sovereign of the order. At the same chapter in which the new sovereign was nominated, on the 2nd of May, 1468, Edward IV., King of England, was elected a knight. Charles of Burgundy died in 1473, and was succeeded as chief of the order by Maximilian, Archduke of Austria. The manuscript contains portraits of Charles and Maximilian.

Philip of Burgundy was a munificent patron of literature and the arts; the celebrated collection of tales by the Queen of Navarre,

known by the title of the *Cent Nouvelles Nouvelles*, was written at his court; and the portrait in the MS. above mentioned was possibly the work of one of the artists in his pay. It is not only interesting to us for the historical importance of the person whom it represents, but as being a contemporary portrait of one of the characters who appear in two of Shakespeare's historical dramas, it is a valuable illustration of the great bard. It is difficult to fix the exact date at which it was made; a note at the beginning of the book shows that it was written some years after the election of the King of Arragon at Ghent in 1445; and if we take as a middle date between this and the last chapter recorded in it (1481), the year 1460 for that of the portrait, we shall not perhaps be far wrong.

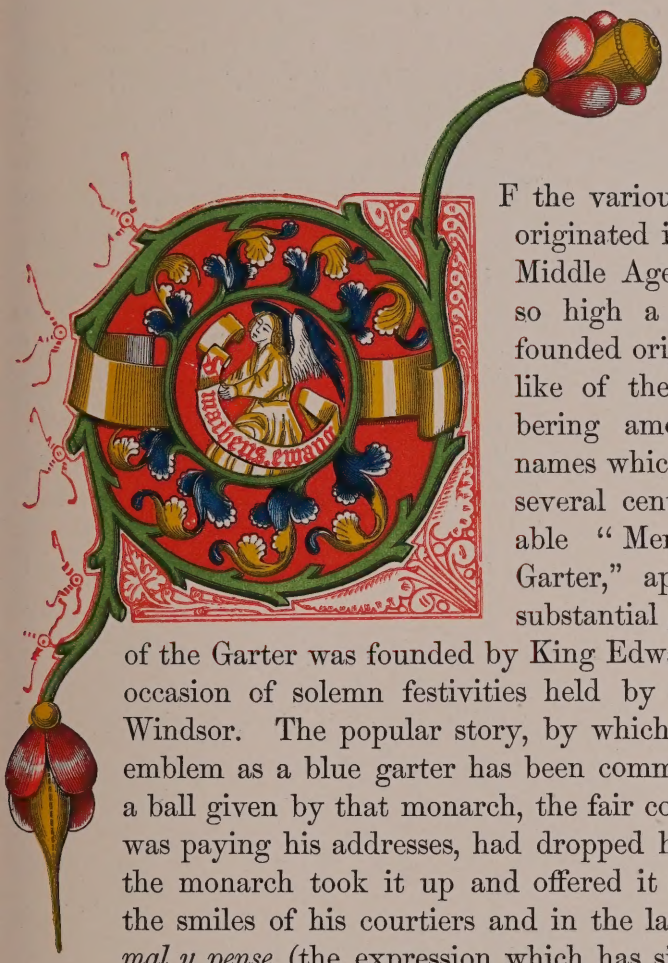
The ornament and initial on the preceding page are copies of a bold woodcut in an edition of the *Biblia Moralis* of Peter Berchorius, printed in folio at Ulm, in 1474. The ship at the foot of this page is taken from one of the illuminations of the Shrewsbury Book (written in A.D. 1445).

Date, about 1470.

A KNIGHT OF THE GARTER.

H. Shaw. From a Drawing in the possession of Mr Willement.

A KNIGHT OF THE GARTER.



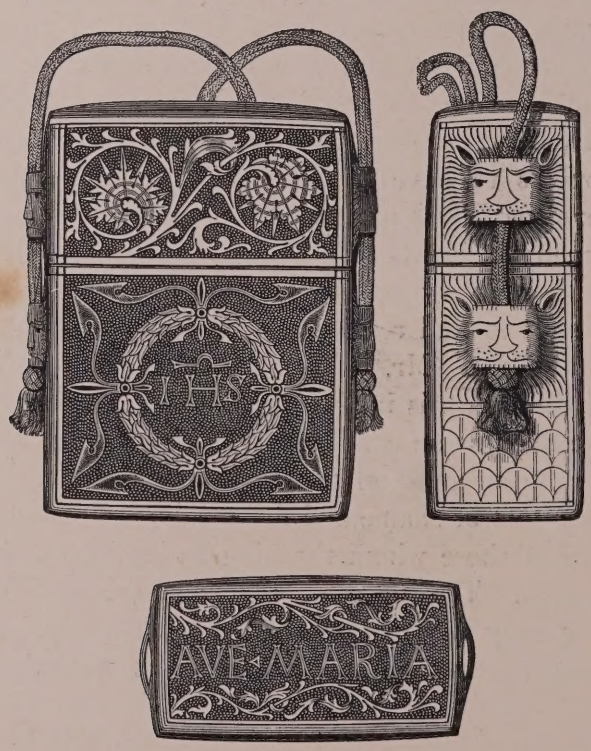
OF the various Orders of Knighthood which originated in the chivalrous feelings of the Middle Ages, few have continued to hold so high a rank as that of the Garter, founded originally by one of the most warlike of the English monarchs, and numbering among its members the greatest names which have figured in history during several centuries. Mr. Beltz, in his valuable "Memorials of the Order of the Garter," appears to have established on substantial grounds the fact, that the Order of the Garter was founded by King Edward III. in the year 1344, on the occasion of solemn festivities held by that monarch in the castle of Windsor. The popular story, by which the adoption of so singular an emblem as a blue garter has been commonly explained, namely, that at a ball given by that monarch, the fair countess of Salisbury, to whom he was paying his addresses, had dropped her garter on the floor, and that the monarch took it up and offered it to her, observing, in answer to the smiles of his courtiers and in the language then used, *Honi soit qui mal y pense* (the expression which has since been adopted as the device of the order), appears to have no good support in history. Many things combine to render it at least extremely improbable. Various theories have been started, and many incidents seized upon, to take the place of the one just mentioned, but with no very apparent success; and it would be perhaps a vain labour to attempt to find reasons for what may have been little more than the caprice of the moment. Mr. Beltz, who has treated the subject with much industry and good judgment, is inclined to adopt the opinion, "that the garter may have been intended as an emblem of the *tie* or *union* of warlike qualities to be employed in the assertion of the Founder's claim to the French crown; and the motto as a retort of shame and defiance upon him who should think ill of the enterprise, or of those whom the king had chosen to be the instruments of its accomplishment. The taste of that age for allegorical conceits, impresses, and devices, may reasonably warrant such a conclusion." It may be observed, that among the first members of the order were the Black Prince and

many of the heroes of the French wars. The patron of the order was St. George, as being also the patron of England. In another part of the present work, we have an illumination representing the principal sovereigns of Europe, as Knights of the Garter, bowing before the altar of that saint.

The accompanying plate represents the dress of a Knight of the Garter about the time of Edward IV. or Richard III., and is taken from a paper manuscript of that date in the possession of Thomas Williment, Esq. This manuscript appears to have been written in England, for a Pole or Russian, and on one of its leaves is the inscription *Vincislai et amicorum:* it contains a treatise on heraldry, and a copy of that set of the statutes of the order which stands as second among those printed in the Appendix to Ashmole's large work on this subject. Since the first foundation of the order, various slight alterations have been made in the costume; in the first instance it consisted of a mantle of woollen cloth (the staple manufacture of this country), of a blue ground, lined with scarlet cloth; the garters of blue cloth or silk, embroidered with gold, having on them the motto of the order in letters of gold, and the buckles, bars, and pendants of silver gilt; of a surcoat, also of woollen cloth, narrower and shorter than the mantle, and fastened to the body by a girdle, the colour to be changed every year; and of a hood made of the same materials as the surcoat.

The initial letter on the preceding page is taken from a fine early printed edition of the Commentary of Thomas d'Aquinas on the Gospels; it is hardly necessary to say that the figure within the letter represents one of the Evangelists.

The wood-cut below represents a case for a book, of leather, of the fifteenth century, purchased at Venice by the Honourable Robert Curzon, junior.



Date about 1470.

TOBIT.

From the British Museum.

Royal M.S. 15. D.I.

H. Shaw.

TOBIT.

A FINE manuscript of the French translation, by Guiart de Moulins, of the Historia Scholastica of Peter Comestor, has furnished the subject of the accompanying plate. It was intended to represent a scene in the history of Tobit, who is reclining on the couch, blind and sick, and has just despatched his son Tobias to the city of Rages. In the MS. there is another compartment which represents young Tobias going out of his father's house, to his guide, the angel Raphael, who is properly booted for the journey, but is distinguished from his companion by his wings. The lady, who is cooking, was no doubt intended to represent Tobit's wife Anna. The picture itself is a good representation of the interior of a room in the fifteenth century. The hanging behind the couch seems to serve the purpose of a window-curtain. The species of jack on which the cooking utensil is suspended is frequently met with in the illuminations of old manuscripts. The buffet, with its cups and pitchers, is not a part of the original design; but has been introduced from another illumination in the same volume, representing the feast of Balthazar, when he beheld the portentous writing on the wall.

The manuscripts of the work to which this picture forms an illumination are very numerous, and generally embellished with pictures. This manuscript, which is preserved in the Royal Library in the British Museum (15 D. I.), is a very large volume in folio, containing only a part of the book, the other volume not being there, and was written in the year 1470 (in the reign of Edward IV. of England). At the end is subscribed, in the hand which executed the whole of the volume, "escript par moy, Du Ries."

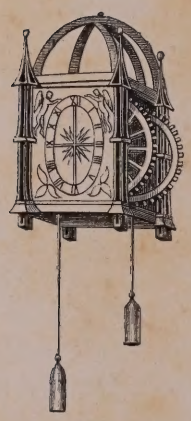
Peter Comestor, as he is styled in Latin, his real name having been either Mangeur or Mangeard, was a native of Troyes in Champagne, and was long, as chancellor of the University of Paris, famous for his learning and eloquence. He died in 1179, in the abbey of St. Victor, where he was buried. His epitaph in Latin verse, which was visible on his tomb before the destruction of religious monuments which accompanied the great revolution is a singular specimen of the taste of the age in which it was composed:—

> "Petrus eram quem petra tegit; dictusque Comestor
> Nunc comedor. Vivus docui, nec cesso docere
> Mortuus, ut dicat qui me videt incineratum,
> Quod sumus iste fuit, erimus quandoque quod iste."

Peter Comestor compiled a paraphrase of the Bible history, which in after ages became more popular, and was more generally read, than the bible itself.

This work was translated into French somewhat more than a century after it was originally composed, by Guiart des Moulins, who informs us in his preface that he was born in 1251; that he began the translation in 1291, the year in which he was made a canon of St. Peter's at Aire; that he finished the book in January, 1294; and that in 1297, perhaps partly as a reward for his literary labours, he was made dean of the same church. The popularity of Guiart des Moulins' work was very great: and manuscripts of it are found in most collections. It was revived in the fifteenth century by Jean de Rely, by order of Charles VIII., and printed in folio about 1496, at Paris, by Antoine Verard.

The figures on the present page, representing a mirror and a clock, are taken from a MS. of the Romance of Renaud of Montauban, painted in the fifteenth century by John of Bruges, and now preserved in the Library of the Arsenal at Paris (No. 244).



Date about 1480.

OLD AGE AND POVERTY.

From the Romance of the Rose,

in the British Museum.

Harl. M.S. 4425.

H. Shaw.

OLD AGE AND POVERTY.

URING near three centuries, scarcely any single literary production (if we except the English poem of Piers Ploughman) enjoyed so great a popularity as the French poem called the *Romance of the Rose.* This famous romance, which represents in an extravagant kind of allegory the perils and hurts which the lover encounters in the pursuit of his object (a kind of Gothic *ars amandi*), was begun by a French poet named Guillaume de Lorris, who died about the year 1260; and it was continued by Jean de Meun, a man of rank and fortune, as well as a poet of high reputation, who finished it about A.D. 1305. Very little is known of the personal history of either of these writers. Their work frequently transgresses all our notions of delicacy; but this was not its greatest fault in the age when it was most read: it is filled with bitter satire against the monks, and even contains some notions on politics which are more liberal than were then likely to be agreeable to everybody. The consequence was, that the book was at times persecuted; and one of the great pillars of the church said, that he would no more condescend to pray for the soul of its author, than he would for that of Judas who betrayed Christ. This poem is still interesting as a singularly curious monument of the literature of the Middle Ages. It was translated partly by Chaucer, of whose version only a portion is preserved, the part which was most objectionable in those days, and least in ours; for we have the political satire, and the indelicacies are lost, if they were ever translated.

It would be impossible to point out any miniature more beautiful than the illuminations which enrich the splendid copy of the Roman de la Rose, in MS. Harl. No. 4425, executed about A.D. 1480. The two given on the accompanying plate may be considered as elegant illustrations of Chaucer, from whose translation we quote rather than from the French original. The lover, falling asleep in the "merry month of May," dreams that he arises early and quits the town for the country—

> "The sound of birdes for to heare,
> That on the buskes singen cleare."

At length he arrives at a fair garden, enclosed by a strong wall, on the exterior of which are painted in compartments, the principal passions and troubles of life, Hate, Covetousness, Sorrow, Envy, &c. Among the rest, appeared Old Age—

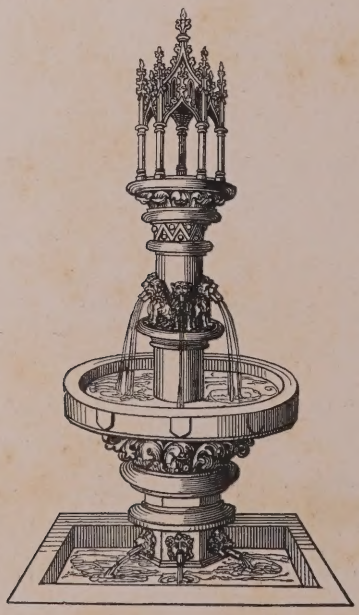
> "That shorter was a foot, i-wis,
> Than she was wont in her yonghede."
>
> * * *

A foule for-welked thing was she,
That whilom round and soft had be;
Her heeres shoken fast withall,
As from her head they would fall;
Her face frounced and for-pined,
And both her honds lorne for-dwined.
So old she was that she ne went
A foot, but it were by potent" (i. e. with a staff)

Last of all, and apart from the rest, was the figure of Poverty:—

"She ne had on but a straite old sacke,
And many a cloute on it there stacke;
This was her cote, and her mantele,
No more was there never a dele
To cloath her with; I undertake,
Great leaser had she to quake.
And she was put, that I of talke,
Ferre fro these other, up in an halke;
There lurked and there coured she,
For poore thyng, where so it be,
Is shamefast and despised aie.
Accursed may well be that daie,
That poore man conceived is!"

Our initial letter D, not inappropriate in its design to the subject of gardens and roses, is taken from a copy of the Offices of the Virgin, among Douce's MSS. at Oxford, of the latter end of the fifteenth century. The elegant little fountain at the foot of this page forms one of the embellishments of a fine MS. of the reign of Edward V. (MS. Reg. 15, E. IV.)



Date about 1480.

2

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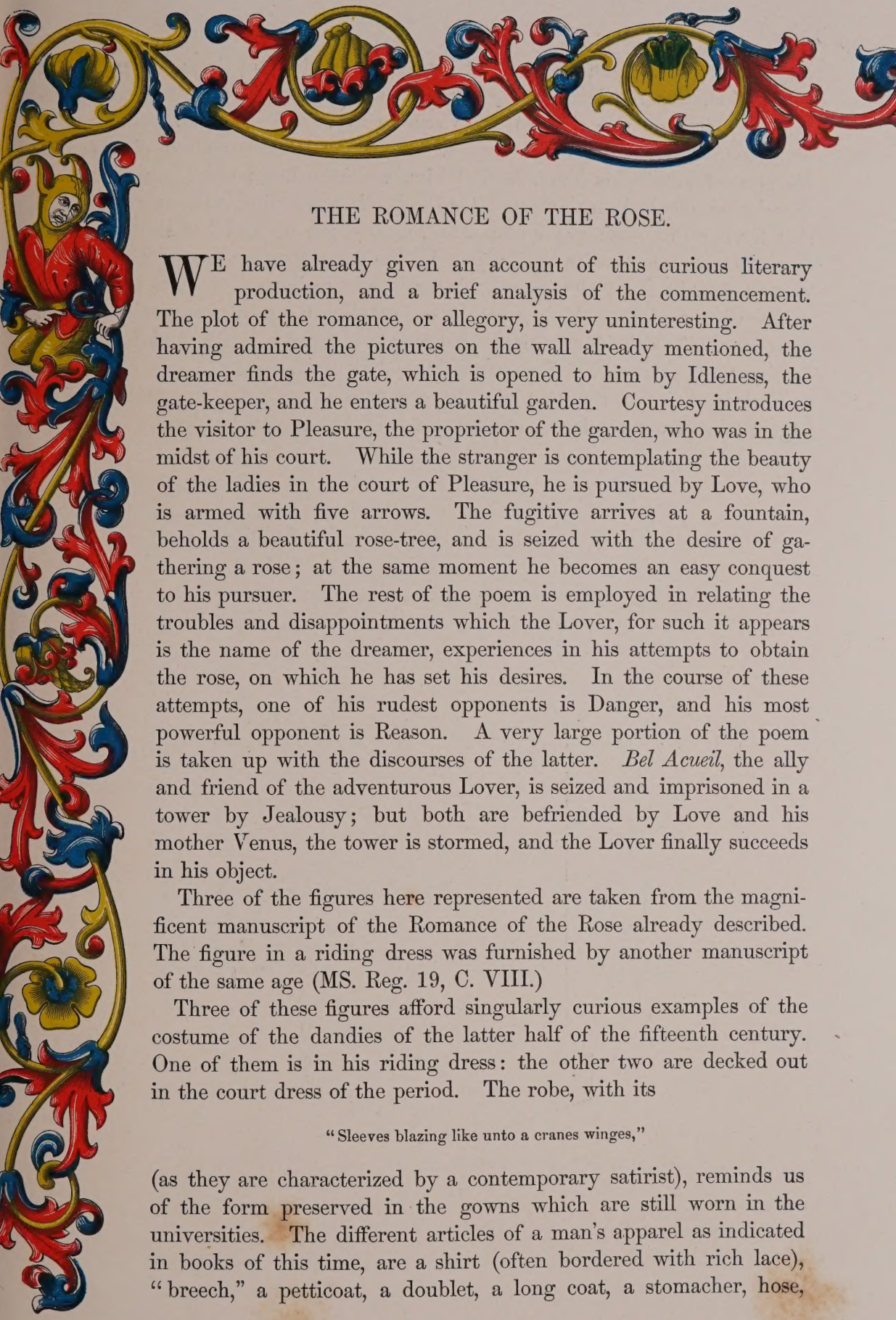
Nos 1. 2. & 4. From the Romance of the Rose, in the British Museum.

Harl. M. S. 4425.

No 3. From the British Museum.

Royal M.S. 19. C. VIII.

H. Shaw.



THE ROMANCE OF THE ROSE.

WE have already given an account of this curious literary production, and a brief analysis of the commencement. The plot of the romance, or allegory, is very uninteresting. After having admired the pictures on the wall already mentioned, the dreamer finds the gate, which is opened to him by Idleness, the gate-keeper, and he enters a beautiful garden. Courtesy introduces the visitor to Pleasure, the proprietor of the garden, who was in the midst of his court. While the stranger is contemplating the beauty of the ladies in the court of Pleasure, he is pursued by Love, who is armed with five arrows. The fugitive arrives at a fountain, beholds a beautiful rose-tree, and is seized with the desire of gathering a rose; at the same moment he becomes an easy conquest to his pursuer. The rest of the poem is employed in relating the troubles and disappointments which the Lover, for such it appears is the name of the dreamer, experiences in his attempts to obtain the rose, on which he has set his desires. In the course of these attempts, one of his rudest opponents is Danger, and his most powerful opponent is Reason. A very large portion of the poem is taken up with the discourses of the latter. *Bel Acueil*, the ally and friend of the adventurous Lover, is seized and imprisoned in a tower by Jealousy; but both are befriended by Love and his mother Venus, the tower is stormed, and the Lover finally succeeds in his object.

Three of the figures here represented are taken from the magnificent manuscript of the Romance of the Rose already described. The figure in a riding dress was furnished by another manuscript of the same age (MS. Reg. 19, C. VIII.)

Three of these figures afford singularly curious examples of the costume of the dandies of the latter half of the fifteenth century. One of them is in his riding dress: the other two are decked out in the court dress of the period. The robe, with its

"Sleeves blazing like unto a cranes winges,"

(as they are characterized by a contemporary satirist), reminds us of the form preserved in the gowns which are still worn in the universities. The different articles of a man's apparel as indicated in books of this time, are a shirt (often bordered with rich lace), "breech," a petticoat, a doublet, a long coat, a stomacher, hose,

socks, and shoes. One of the most remarkable articles of dress of a gallant of this period, was the large plumed hat, which, as here represented, was generally slouched on one side, so as to expose to view part of an under cap of embroidered velvet or gold net-work. The second figure on our plate carries his plumed hat in his hand, behind him, while he has a small cap of another description perched on the top of his head. In some illuminations, the gallant, still having this little cap on his head, carries the plumed hat slung over his shoulders by means of a cord; just in the same manner as the boys at the present day, in many charity schools, are made to hang their hats round their necks with a string. This was done probably more for convenience than ornament. The hair at this period was worn very long; and it was the fashion to wear shoes which were very broad in front.

The wood-cut at the foot of this page is a very fine representation of an organ, taken from a painting of St. Cecilia, by Lucas Van Leyden.

Date about 1480.

MINSTRELS.

H. Shaw.

MINSTRELS.

UR engraving is taken from the celebrated manuscript of the Romance of the Rose in the Harleian Library in the British Museum, where the subject forms part of a much larger illumination, representing the "karole" or dance of "Sire Mirthe" (in the French original Deduit).

"These folke, of whiche I tell you so,
Upon a karole wenten tho;
A ladie karoled hem, that hight
Gladness the blisfull and the light.
Well could she sing and lustily,
None halfe so well and semily."

The dance was attended by minstrels and "jogelours":—

"Tho mightist thou karollis sene,
And folke daunce, and merie ben,
And make many a faire tourning
Upon the grene grasse springing.
There mightist thou se these flutours,
Minstrallis, and eke jogelours,
That well to singen did ther paine;
Some songen songis of Loraine,
For in Loraine ther notis be
Full swetir than in this contré.
There was many a timbestere,
And sailours, that I dare well swere
Y-couthe ther craft full parfitly,
The timbris up full subtilly
Thei casten, and hent them full oft
Upon a fingir faire and soft,
That thei ne failid nevir mo.
Full fetis damosellis two,
Right yong, and full of semelyhede,
In kirtils, and none othir wede,
And faire y-tressid every tresse,
Had Mirthe y-doen for his noblesse
Amidde the carole for to daunce,
But hereof lieth no remembraunce
How that thei daunsid queintily;
That one would come all privily
Agen that othre, and whan thei were
Togithre almoste, thei threwe i-fare
Ther mouthis so, that through ther plaie
It semid as thei kist alwaie."

Chaucer, Romaunt of the Rose.

The above lines afford us an exact description of the class of persons who attended festivals and ceremonies to afford entertainment to the company. The minstrel sang, or repeated romances and tales, or other poetry. The jogelours performed different feats of skill, such as throwing pieces of wood into the air, and catching them on their fingers. The two "damsels" remind us strongly of the dancing girls of the orientals; the custom was, perhaps, brought from the east by the crusaders.

The minstrel, in the earlier ages of society, was a very important member of the community. With him was deposited the whole body of the national literature, the poetry which celebrated the ancient gods and heroes of the people, and which he sang to the harp at their entertainments. At this early period we hear of no other instrument; and the poetry itself was not committed to writing, but merely handed by memory from one generation to another. With the advance of civilization and refinement, the character of the minstrel underwent a gradual change, and the subjects which he sang, as

well as the instruments on which he played, became multiplied. In Anglo-Saxon manuscripts we have figures of many different kinds of musical instruments, some of them of a complicated description. Under the Anglo-Normans, his duties became still more varied; we have had occasion in another place to point out the part which he acted at feasts and rejoicings. At this period the personal character of the minstrels began to be degraded: they were men of low, dissipated habits, ready to stoop to every kind of licence and buffoonery, and often regarded as little better than the outcasts of society. Every nobleman or great gentleman had his troop of minstrels and jogelours, who ranked among his menial servants. There were others who lived independent, and who wandered about attending tournaments, marriages, and other great ceremonies, where they were always welcomed, received their share of the good cheer, and were dismissed with gifts of different kinds. There were still some minstrels of a higher class, who composed the poetry which they sang. Already in the thirteenth century the minstrels began to complain of the little encouragement shown to them by the great; and their character gradually declined, until, though at a much later period, they sunk into the undignified position of ballad-singers, who wandered about the streets, and visited village fairs.

At the period when Chaucer wrote, the minstrels, though considerably removed from their ancient position, had not yet reached this final stage of degradation. They were still welcome to the halls of princes and barons, and were necessary to the celebration of all great festive ceremonies. They were always feasted with the best cheer, and rewarded with gifts of robes and other articles, and even with money. In the rolls and registers of the private expenditure of the princes and great families during that century, and even in the following, we find frequent entries of payments to the minstrels who attended their feasts. In the illumination before us they are not accompanied with the jogelours and "timbesteres" mentioned in the text. Indeed, these performers are not often introduced in drawings such as this, where it was an object with the artist not to crowd together more figures than necessary; but we find figures of jogelours of all kinds drawn separately in the margins of some missals and other manuscripts. The minstrels are here handsomely clad in party-coloured garments, according to the manner of the time, and employ different kinds of instruments. The first has a harp; the second is performing on the flute (the kind now called the English-flute); the third is equipped with a pipe and tabour.

The initial letter on the preceding page is taken from a MS. of the latter part of the fifteenth century.

Date about 1483.

QUEEN MARGARET OF SCOTLAND.

H. Shaw.

QUEEN MARGARET OF SCOTLAND.

FROM A PAINTING AT HAMPTON COURT.

CONTEMPORARY writers have recorded few incidents of the private life of the princess whose portrait forms the subject of our engraving: but they are unanimous in representing her as an amiable and virtuous woman. Margaret was the daughter of Christiern I. King of Denmark: she was married to James III. King of Scotland in 1469, when she had scarcely completed her sixteenth year. By this marriage the crown of Scotland became possessed of the Orkney and Shetland Islands, which had belonged to Denmark during six centuries, and which were now given as Margaret's dower.

In marrying the King of Scotland, Margaret became the queen of a country which was already distracted with civil dissensions. When James returned from Denmark with his bride, the first intelligence which reached him on his approach to the Scottish shores was of plots and conspiracies: and after a troubled reign he was murdered on the 18th of June, 1488, when he was flying from the field of battle in which his army had been defeated by that of his rebellious subjects, and had taken shelter in a peasant's cottage. His queen died two years before him, in 1486. She is said to have been neglected by her husband; and her early death was probably caused as much by domestic afflictions as by anxiety at the troubles of James's reign. The old writers praise her for her great beauty and piety.

The painting from which our picture is taken is now preserved at Hampton Court. It was formerly in the palace at Kensington. It is believed to have been executed between the years 1482 and 1484; and consists of three compartments. From its appearance it is supposed to have been intended for an altar-piece: and was perhaps, as has been conjectured, painted for the royal chapel at Stirling, founded with great magnificence by King James III. Our engraving represents the second compartment only. The queen has a singularly rich head-dress, loaded with gold, precious stones, and pearls. Her coat is of cloth of gold. She is attended by a saint, supposed to be Canute, the patron saint of Denmark, and it has been imagined that his features may be intended to represent those of her royal father Christiern. On the table or altar, before which she is kneeling, are seen the arms of Denmark and Scotland.

The first division of the original picture represents her husband, King James III., similarly kneeling, with their young son (afterwards King James IV.), and St. Andrew, the patron of Scotland.

Our initial letter is taken from the splendidly illuminated missal, formerly at Strawberry Hill, which has furnished another initial to the present work. The effigy below, representing Lady Vernon, is described in our article on her husband, Sir Richard Vernon, where this figure was unavoidably omitted.

Date, about 1483.

MARGARET, QUEEN OF JAMES 3RD OF SCOTLAND.

Half length portrait.

H. Shaw.

MARGARET QUEEN OF JAMES III. OF SCOTLAND.

[HALF-LENGTH PORTRAIT.]

INCE the thirteenth century, an abundance of ingenuity had been exhausted in contriving a variety of fashions in ladies' head-dresses, which were at times carried to a wonderful extravagance. The variations appear to have alternated between raising the head high in the air, or stretching it out sideways. The first fashion, when confined within measure, had the appearance of a low hat: but it was often raised so high, as to take the form of a steeple or spire, and then a long crape was thrown over it, which hung down to the ground. We have a specimen of this costume in the figure of Marie of Burgundy, given in the present work. To hinder them from dragging on the ground, the ladies in walking carried the end of the crapes over their arms. Sometimes they wore two of these towers, each being from half to three quarters of a yard long, which, with the crapes or kerchiefs, had the appearance of two wings, and

satirical people in mockery called them butterflies. These fashions bore some resemblance to the modern costume of Normandy. The simplest form of the other system alluded to consisted in the hair being swelled out into the form of a caul on each side of the head, which was richly cased in network of gold and covered with jewels. At times this was carried out sideways to a great length, and formed into the shape of a barrel: at others, instead of being carried out horizontally, it was raised upwards, and this fashion, when carried to an extravagant point, bore an exact resemblance to two horns. These fashions appear to have been perpetually changing—each going out for a short period and then returning—and sometimes all used contemporaneously, so that it is extremely difficult to fix any exact period for each. In spite of the assertions of many writers to the contrary, the allusions in the poets and other popular writers prove that the horned head-dresses were in use in the thirteenth and beginning of the fourteenth centuries. They were again an object of bitter satire at the end of the fourteenth and during a considerable portion of the fifteenth.

The head-dress of Queen Margaret, whose portrait is here given on a larger scale to show the details of the ornaments, is extremely elegant; but, although certainly not far distant from the period at which all the shapes above mentioned were worn in the greatest extravagance, it partakes of none of the extremes. As specimens of head-dresses about half a century earlier we give on the preceding page the figure of Isabella of Bavaria, Queen of France, from a drawing in the collection of Gaignères, in the Bibliothèque du Roi, Paris.

Isabella was the daughter of Stephen II., Duke of Bavaria and Count Palatine, and was born in 1371. Her mother was one of the Visconti of Milan. At the early age of fourteen, Isabella was married in 1385 to Charles VI., King of France who had just succeeded to the throne of his fathers. Beautiful in person, and proud in her high position and powerful family connexions, she first brought into France the extravagant love of finery, which, combined with her own profligacy, brought so many misfortunes on her adopted country. Her criminal connexion with the duke of Orleans, at the beginning of the fifteenth century, long sustained his party in power, against the opposite party of the duke of Burgundy. From that time the disputes between these two families began to tear in pieces the country, and pave the way for the English invaders. In 1417, two years after the battle of Agincourt, a term was put to her irregularities by the Dauphin, who had been entrusted with the government of the kingdom, and she was imprisoned at Tours. She immediated joined her former enemies, the Bourguignons and the English party, and Jean sans Peur, duke of Burgundy, restored her to liberty: a new civil war followed, more cruel than those which had preceded; and Paris was depopulated by horrible massacres. Her daughter was by her means married to Henry V. of England, and carried to the English monarchs new claims to the crown of France. At length Isabella became an object of contempt to all parties; she died on the 30th of September, 1435, neglected by all, and she was buried in the church of Nôtre Dame, with scarcely an attendant to mourn over her.

Our initial letter is taken from MS. Burney, No. 292.

MASQUE OF CHARLES VI. OF FRANCE.

H. Shaw.

MASQUE OF CHARLES VI. OF FRANCE.

N the accompanying plate is represented one of the most celebrated of the numerous masquerades which characterized the reign of the unhappy lunatic Charles VI. of France.

In 1393, the queen married one of her ladies of honour, who was a widow. In that age it was customary to celebrate the marriage of widows with the most riotous and extravagant mirth; every one who was present at the festivities was allowed to do or say what he liked with the most unbounded freedom; and the weak king and his bad favourites determined to make this an occasion for exceeding even the licentiousness usual on such occasions. One of the king's favourite counsellors in his pleasures, a wicked man named Hugh de Guisay, contrived a new mode of putting in effect their design; at his suggestion the king and five of his knights (Hugh de Guisay being himself one), equipped themselves as satyrs, sewed up in vests of linen which fitted tightly the whole of their bodies, and which was covered externally with a coating of rosin and pitch, on which tow was attached so as to make them look hairy like goats. On their heads they placed hideous masks.

When the ladies of the court, and the new married pair, with their friends, were celebrating their nuptials in the royal palace of St. Paul, in the night of the 29th of January in the year above mentioned, the king and his five knights, thus disguised, rushed into the hall, howling like wolves, dancing and leaping about in the most extravagant style, and exhibiting a thousand uncouth and unbecoming gestures. In the midst of the confusion which they thus created, the Duke of Orleans (the king's brother) and the Comte de Bar, who had been passing the evening elsewhere, arrived, and thinking to heighten the merriment and frighten the ladies, they set fire to the hairy covering of some of the masquers. The pitch and rosin immediately caught the flame, and the satyrs became in a few seconds so many blazing fires. As the dresses had been sewed close to their bodies, it was impossible to deliver themselves from them, and the five knights, like living masses of fire, threw off their masks, and ran from one side of the hall to the other, in the most excruciating torments, and uttering the most terrible cries.

At the moment when this disaster took place, it happened that the king was apart from his companions, running after the young duchess of Berry; who, when she saw what had happened, held him fast and covered him with her robe, so that no spark could fall upon him, and he was thus saved. The queen and most of the other ladies fled in the utmost terror to a more distant part of the house. One of the knights, with more presence of mind than his com-

panions, rushed into the kitchen, and threw himself into a large tub full of water, and thus saved himself. The other knights burnt during about half an hour: one of them died on the spot; two died on the second day; and Hugh de Guisay, the contriver of this unfortunate masque, outlived it three days in extreme torments. The king, though he escaped the fate of his fellow masquers, was thrown by the fright into a long fit of madness.

Hugh de Guisay was a proud, overbearing man, cruel and tyrannical in the extreme, and on that account an object of general detestation: he was in the habit of treating the poor commoners, and his own servants, in the most brutal manner, beating them like dogs, throwing them down and kicking them with his spurs, and forcing them to bark. His death created a general feeling of joy, and, as his funeral procession passed the street, the populace saluted the body with the words he had so often used to others, "bark, dog!"

Our plate is taken from a finely illuminated MS. of Froissart, preserved in the British Museum, MS. Reg. 18 E, II., of the latter half of the fifteenth century. It is a good specimen of the historical compositions of that period, and at the same time a very interesting illustration of costume. The ladies wear the "chimneys" on their heads which excited so much the indignation of the puritanical preachers of that age, who complained that "the younger and more beautiful the ladies were, the higher were the chimneys which they carried,"—et encore grant abus est, que tant que plus belles et jeunes elles sont, plus haultes cheminées elles ont (Pierre des Gros, le Jardin des Nobles). The fire-place, with the tutelary saint and the candle before him, as well as the chandelier and other articles of furniture which adorn the apartment, are deserving of notice. The designer has brought the tub of water out of the kitchen into the room where the masquers were diverting themselves, in order to represent this part of the story, a kind of licence which was frequently taken by the painters who executed the illuminations of these old manuscripts. It will also be observed that he has introduced only four satyrs besides the king, instead of five.

Our initial letter is taken from a printed book of the latter end of the fifteenth century preserved in the library of the British Museum.

Date the latter end of the 15th Century.

THE CANTERBURY PILGRIMAGE.

H. Shaw.

THE CANTERBURY PILGRIMAGE.

A FINE manuscript of Lydgate's "Storie of Thebes," preserved in the British Museum (MS. Reg. 18 D. II.) has furnished the accompanying beautiful illustration of the prologue to the Canterbury Tales. The poet of Bury, as is well known, composed the Storie of Thebes as an addition to the Tales of Chaucer. In the introductory lines he pretends that after a fit of sickness he determined to make a pilgrimage to the shrine of St. Thomas at Canterbury, and that there he chanced to go to the same inn which harboured mine host of the Tabard and his company. Lydgate describes himself as being clad—

> "In a cope of black, and not of grene,
> On a palfray, slender, long, and lene,
> With rusty bridle, made not for the sale,
> My man to-forne with a void male."

The host of the Tabard receives him into the company, and jokes with him upon his lean appearance:—

> "To be a mounke sclendire is your koyse;
> Ye have been seke I dar myne hede assure,
> Ore late fed in a feynte pasture.
> Lifft up your hede, be glade, take no sorowe,
> And ye shale home ryde with us to-morowe."

On their road, the poet is obliged to conform to the rule and tell his tale, which is the tragedy of Thebes.

The history of Thebes, with that of Troy, the wanderings of Eneas, and the conquests of Alexander, were the four "stories" of antiquity which figure most among the Middle Age Romances. The first three were considered as members of the same cycle—the prologue to an old MS. in French of the story of Thebes describes it as, "li roumans de Tiebes qui fu *racine* de Troie le grant." It appeared early in French verse; at a later period, in the thirteenth century, it was given in French prose in a book which was long popular, and of which the manuscripts are often richly illuminated. John Lydgate appears to have been the first, perhaps the only one, who translated it into English. His poem, which is printed in some of the old folio editions of Chaucer, is in many parts a favourable specimen of the talents of its author. The poetry of Lydgate has hitherto found few readers in modern times; but it will be made more generally known by the recent publication of his Minor Poems by Mr. Halliwell. He was the immediate successor of Chaucer, though far inferior to him in poetic talent.

The manuscript of Lydgate's Storie of Thebes from which we have taken our picture, appears to have been written towards the latter end of the fifteenth century. The illuminations were perhaps executed by a Flemish artist, who has not thought it necessary to follow very closely the description of the pilgrims as given by Chaucer; nor can we suppose that the portly and well mounted monk who appears to be telling his story is identical with the "sclendire" form of dan Lydgate. It is not clear whether the rider on the right, or the one who carries a spear, is intended to represent the knight; were it not that his horse seems too richly comparisoned, and himself deficient in some of the characteristics mentioned in Chaucer, we might have taken him for the squire's yeoman, who carried—

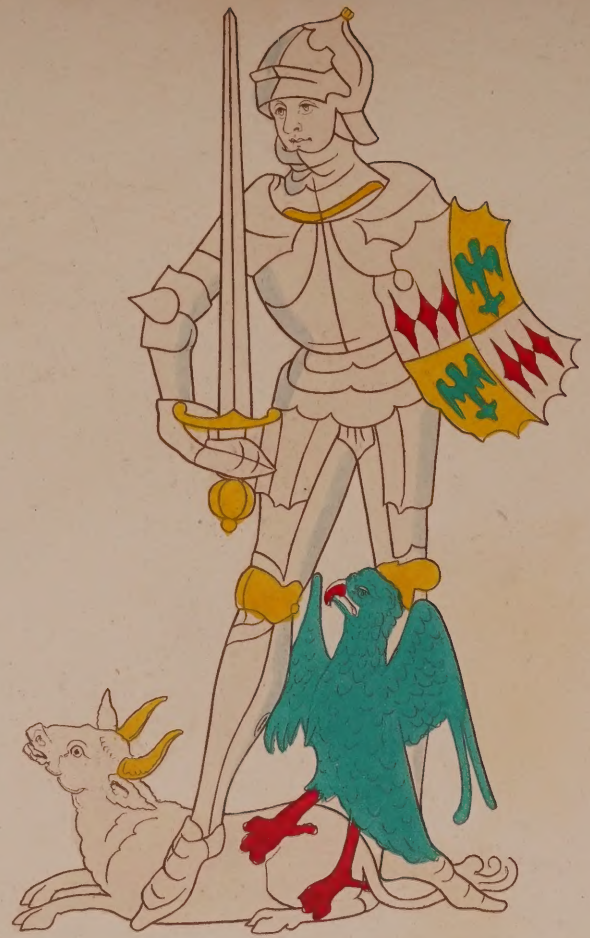
> —"by his side a swerd and a bokeler,
> And on that other side a gaie daggere,
> Harneised wel, and sharpe as point of spere."
> *Cant. Tales*, v. 112.

Of course, the picture includes but a small portion of the number of the pilgrims.

The illumination is itself a beautiful specimen of art in the fifteenth century. The monastic buildings, with the houses before them, and the walled city, are very interesting illustrations of ancient times. It will be observed that the city is enclosed by two lines of fortifications: the first enclose the buildings; and between it and the second is enclosed an open space for the reception of the army of defence, and of the cattle, &c., from the surrounding country, in cases of invasion. The outer wall is not surrounded by a ditch.

The wood-cut at the foot of the preceding page represents a very elegant Reliquary of the fifteenth century: the original is still preserved at Paris.

RICHARD DE BEAUCHAMP,
EARL OF WARWICK.



RICHARD NEVIL,
EARL OF SALISBURY.

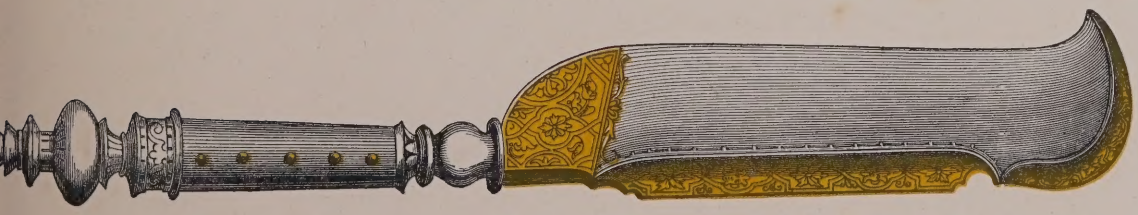
KING RICHARD III.

RICHARD DE BEAUCHAMP, EARL OF WARWICK, RICHARD NEVIL, EARL OF SALISBURY, AND KING RICHARD III.

FROM THE WARWICK ROLL.

WARWICK is one of the most interesting towns to the antiquary of any in England, being connected in many ways with the legendary romance, as well as with the history, of our forefathers. In the fifteenth century, this place gave birth to John Rouse, one of the oldest of our English writers who applied himself to the study of what are popularly considered as antiquarian subjects. He was educated at Baliol College, Oxford; and was afterwards chantry-priest in the chapel at Guy-Cliff, founded by Richard de Beauchamp, earl of Warwick (mentioned below), and said to have been the place of retirement of the famous Guy, earl of Warwick. John Rouse left many manuscripts and drawings, some of which (particularly a series of illustrations of the Life of Richard de Beauchamp, earl of Warwick) are preserved in the British Museum. His most interesting work is preserved in the College of Arms, and is commonly known by the name of the Warwick Roll, or the Rouse Roll; it is a pedigree of the earls of Warwick, on a long roll of vellum, with drawings of the principal members of the different families mentioned in it. From these figures, singularly curious as illustrations of costume, of which some of the later ones are no doubt intended to be portraits; we have selected six, which are given on the present plate and on the one which follows.

The first figure on the present plate represents Richard de Beauchamp, who succeeded his father in the earldom of Warwick, in 1401, and was distinguished by his military deeds during the reigns of Henry IV. and Henry V. On the death of the latter monarch, the earl was, by his will, appointed governor to his infant son and successor, Henry VI. This circumstance appears to be indicated in the picture by the royal child, which he carries on his right arm. In his left hand he carries the model of the chapel, adjoining



the collegiate church of St. Mary, at Warwick, which he had erected, and in which he was interred.

The second figure in our plate represents Richard Nevill, who became earl of Salisbury in 1442, in right of his wife, Alicia, daughter and heir of Thomas Montacute, earl of Salisbury, and was, by her, father of the famous "king-maker," Richard Nevill, earl of Warwick and Salisbury, who fell at Barnet Field. The earl of Salisbury was a zealous Yorkist, and fought in the first battle of St. Alban's, and in the subsequent engagements at Blore Heath, Northampton, and Wakefield. In the latter battle, the Yorkists being defeated, he fell into the hands of the other party, and was immediately beheaded, and his head was fixed upon a pole over one of the gates of the city of York.

The third figure represents King Richard III., in whose reign the roll was composed. It is in all probability a correct portrait of that monarch, who was well known to John Rouse. He has evidently given him the inequality of shoulders which he attributes to him in his History of England.* It is Rouse who has preserved the stories on which so much of the interest of Shakespeare's drama rests; such as that of the birth of Richard with teeth and long hair, his murder of Henry VI., &c.

At the feet of each of the persons on this roll, is represented the animal which was the adopted badge of the family to which he belonged. The badge of the earls of Warwick was a muzzled bear; the bull was the badge of Clare and of Clarence, and the eagle the badge of Monthermer. The badge of King Richard, as is well known, was a boar; and the reader will readily call to mind the popular distich which was made to ridicule that king and his three counsellors:—

> "The Rat, the Cat, and Lovell that dog,
> Rule all England under the hog."

Our initial letter is taken from a MS. of the fifteenth century, preserved in the British Museum, MS. Arundel, No. 104. The knife at the foot of the preceding page, which appears by the workmanship to have been made early in the sixteenth century, is in the collection of the Louvre, at Paris. It is twelve inches long, including the blade and handle.

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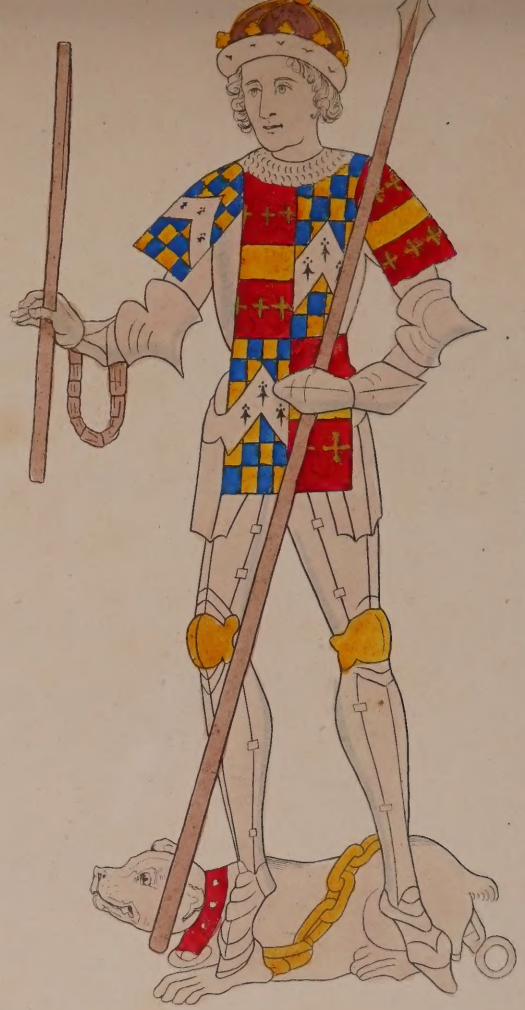
* The following is Rouse's brief description of Richard's personal appearance:—"Parvæ staturæ erat, curtam habens faciem, inæquales humeros, dexter superior sinisterque inferior." J. Rossi, Antiquarii Warwicensis, Historia regum Angliæ, ed. Hearne, p. 216.

Date the time of Richard 3rd

ISABELLA, WIFE OF
WILLIAM BEAUCHAMP.

THE LADY ANNE,
WIFE OF RICHARD III.



HENRY BEAUCHAMP,
DUKE OF WARWICK.

ISABELLA, WIFE OF WILLIAM DE BEAUCHAMP, ANNE, QUEEN OF RICHARD III., AND HENRY DE BEAUCHAMP, DUKE OF WARWICK.

FROM THE WARWICK ROLL.

OUR present plate is also taken from the Warwick Roll, in the College of Arms. Of the two ladies, the first is Isabella, daughter of William Mauduit, lord of Hanslape, and sister and heir of William Mauduit, earl of Warwick. She married William de Beauchamp, lord of Elmeley, and their son, William de Beauchamp, became (by inheritance through his mother) the first earl of Warwick of the family of Beauchamp. She was foundress of the nunnery of Cokehill, and retired to that religious house in her latter days.

The figure to the right represents Henry de Beauchamp, the last male heir of that family as earl of Warwick, who was created duke of Warwick by King Henry VI. He had previously obtained the privilege for himself and his heirs male, of wearing a golden coronet about his head, in the presence of the king and elsewhere. This circumstance appears to be indicated in the picture. The duke died in the year 1445, and the title of earl of Warwick (that of duke being extinct by his death) was carried by a female heir to the Nevills.

The lady in the middle of the picture is Anne, second daughter of the "king-maker," Richard Nevill, earl of Warwick, the "Lady Anne" of Shakespeare. She was first married to Prince Edward, son of Henry VI., who was murdered after the battle of Tewkesbury; and she was joined in second marriage to the Duke of Gloucester (afterwards Richard III.), the murderer of her former husband.

"When I look'd on Richard's face,
This was my wish,—Be thou, quoth I, accurs'd,
For making me, so young, so old a widow!
And when thou wed'st, let sorrow haunt thy bed;
And be thy wife (if any be so mad)

More miserable by the life of thee,
Than thou hast made me by my dear lord's death!
Lo, ere I can repeat this curse again,
Even in so short a space, my woman's heart
Grossly grew captive so his honey words,
And proved the subject of mine own soul's curse:
Which ever since hath held mine eyes from rest;
For never yet one hour in his bed
Did I enjoy the golden dew of sleep,
But with his timorous dreams was still awak'd.
Besides he hates me for my father Warwick;
And will, no doubt, shortly be rid of me."

Shakespeare, King Richard III. Act iv. Sc. 1.

The figure of the duke of Warwick is important, as furnishing, with those given on the preceding plate, a valuable example of the armour of that period. It was particularly distinguished by the form of the elbow-pieces, which were sometimes fantastic in shape, and very elaborately ornamented. The head-dress of the ladies, such as that borne in our picture by the Lady Anne, was peculiar to the short reign of Richard III. The hair was confined in a cap or caul of gold net or embroidered stuffs, projecting horizontally from the back of the head to a considerable distance, and covered by a kerchief of fine texture, stiffened out in the form of a pair of butterfly's wings.

The animal at the feet of one of the ladies appears to be a griffon, the badge of the family of Despencer. With the other two figures we have again the bear, the badge of Warwick. This latter badge is said to have been an allusion to the name of the real founder of this house, *Urso* de Abitot, constable of the castle of Worcester in the time of William the Conqueror.

The engraving on the preceding page represents a carving-knife of the sixteenth century, preserved in the Louvre, at Paris. The handle is of ivory, and the part of the blade immediately adjoining to it is enriched with gilt ornaments. On the blade is inscribed the *benedictio mensæ*, or grace, with musical notes for chanting. The words of the grace (which are few and simple) are—

"Quæ sumpturi [sumus] benedicat trinus et unus."

The whole length, including blade and handle, is eleven inches.

Date 1496

SHOOTING AT THE BUTT.

H.Shaw

SHOOTING AT THE BUTT.

POPULAR traditions and the legendary ballads of former days have contributed much towards keeping up an interest for the ancient practice of the bow. In the time of the Edwards and the Henries, "the myght of the realme of Englonde stode upon archeres." In fact, the battles of Crecy and Agincourt, and many others, were decided by the English long-bows. Many laws on this subject show how anxious the successive monarchs were to make their subjects skilful in the use of this weapon; and as many incidents mentioned by old historians show how powerful it was in their hands. The armour of the knights was itself scarcely proof against the force of the English arrows. It was a law that a butt should be erected in every township; and the inhabitants were obliged to practise at them on Sundays and holydays, and were liable to fines for omitting to do so. The length of the bow seems generally to have been equal to the height of a man; the arrow measured generally "a cloth-yard."

The use of the long-bow was common among the Anglo-Saxons, though it does not appear to have been of general and efficient use in war before the twelfth or even the thirteenth century. Abroad, the arbalest, or cross-bow, was more in fashion, particularly among the Italians. The long-bow was, however, found to be the more formidable of the two, but it required more skill, and we find that at least in the fifteenth century the cross-bow began to supersede it in England. Ordinances were made to counteract this tendency; and the cross-bow was sometimes forbidden except under certain restrictions.

The manuscript from which the accompanying plate is taken (MS. Reg. 19, C. VIII.), containing a moral work entitled the *Imaginacion de vraye Noblesse*, was written at the manor of Shene (Richmond), on the last day of June, 1496, as we learn from a note by the scribe at the end of the volume;* and it may therefore be considered as exhibiting the costume and manners of the English

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* The note gives also the name of the scribe—"Explicit L'Imaginacion de vraye Noblesse, parachevé le dernier jour de Juyn au Manoir de Shene l'an mil CCCC. iiij^{xx}. et xvj. par Poulet."

at the end of the fifteenth century. We have here the parish butt; and the archers engaged in shooting for the prize. They use the arbalest or cross-bow, and not the long-bow. One of them is engaged in putting his weapon ready for shooting, which was done by drawing back the cord of the bow by means of a machine attached to the lock. The butt had a white circle in the middle, and the object of the archer was to place his arrow within the white. This picture illustrates a passage in the book where the different manners in which courtiers pursue their several objects is compared to the various modes practised by the *arbalestriers* to aim with surety at the mark on the butt. The passage itself is curious, and, as well as illustrating the subject, it may serve as a specimen of the language in which the book is written:—

> "Car ainsi comme tu vois que à ung jeu de buttes se assemblent arbalestriers de maintes parties où chascun met paine de tirer et ferir au blanc pour gaigner le pris, et ad ce se appliquent en diverses manieres très subtilles et ingenieuses, les uns pour avoir plus aspre veue clungnent l'oeil, les autres se tiennent à yeulx ouvers, à bras crom que on dit potente, et pluseurs à bras estendus." (Fol. 39, v°).

In the reign of Elizabeth, when the use of the gun was superseding that of the bow, there arose a warm controversy on their respective merits, and many asserted that the former weapon would never succeed in the general practice of warfare. One writer of that time, after discussing the question, concludes, "that ther is no doubt but archers with their vollees of arrowes, will wound, kill, and hurt above an hundred men and horses, for every one so to be done by the shot." The following extract from a MS. treatise on Martial Discipline gives a curious description of the arrangement and accoutrement of the archers, while they still continued to form a part of the military force of the kingdom.

> "*Archers or longe Bowes.*—Captaines and officers shoulde bee skilfull of that moste noble weapon, and to see that their souldiers accordinge to their strengthe and drought have good bowes well nocked, well stringed, and everye stringe whipped in the nocke and in the middest rubbed over with waxxe, bracer and sutinge glove, somme spaire stringes stringed as aforesaide, everye man one sheafe of arrowes, with case of leather, defensable against the rayne: and in the same ffower and twentie arrowes, whereof eight of them shoulde be flighter than the residue, to gall or stone the enemies with haile shotte of lighte arrowes before they shall come within the danger of their hargabusse shotte. Lett everye man have a brigandine, or a little coate of plate, a skull or husken, a mawle of leade of five foote long and a pike in the same hanginge bye his girdle, with a hooke and a dagger. Beinge thus furnished, teache them by musters to marche, shote, and retire, keepinge their faces uppon their enemies, sometimes putt them into great nombers as to a battell appertaineth, and thus to see them often tymes practised, till thay be perfecte, ffor those men in battell ne skirmishe cannot be spared, none other weapon maye compare with the same noble weapon."

The figure in the foreground of our picture, presents a good specimen of the costume of the English peasant at this period.

Date the End of the 15th Century.

THE SOVEREIGNS OF EUROPE

WORSHIPPING St GEORGE.

H. Shaw.

THE SOVEREIGNS OF EUROPE WORSHIPPING ST. GEORGE.

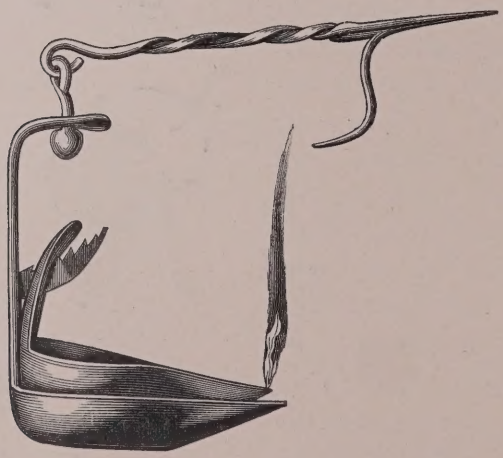
REAT difficulties present themselves in attempting to give an exact date to the beautiful illumination represented in our engraving. The original, which is in a private collection, is executed on vellum, in the most exquisite manner, and has evidently been cut out of a book, which is now lost, or, at least, of which nothing is known. The picture represents six of the principal sovereign princes of Europe, performing their devotions at the altar of St. George, the patron saint of England. The armorial bearings leave no doubt as to the princes intended to be represented. The figure on the right hand side of the picture is the king of England. The personage behind, next to the English monarch, is the king of Spain. Before the altar kneels the emperor; and behind him are the king of the Romans and (further to the right) the archduke of Austria. At the side of the altar, on the left hand side of the picture, kneels the king of France.

It is of importance to know the date of this picture, because there can be little doubt that it furnishes a collection of portraits of contemporary princes. The style of painting, and the figure of the English king, point out the reign of Henry VII. The intrigues of that monarch in the affairs of the continent ended in his being chosen, at least, as the apparent umpire in settling the disputes between the houses of Austria and France, in which the princes here represented were all more or less engaged; and a treaty between these parties was concluded in the year 1492, by the intermediation of our King Henry. It is possible our picture may be of that period, and may have been intended to represent the parties in the treaty acknowledging in the person of St. George the superiority of the English nation, a stroke of flattery intended to soothe the

popular discontent at the unwarlike conduct of their sovereign. In this case, the aged emperor would answer very well to Frederick III., who had borne the imperial crown ever since A. D. 1440 (i. e. fifty-two years), and died in the year following. The king of the Romans would be Maximilian (afterwards the Emperor Maximilian I.), who supported, with so much courage and activity, the cause of Anne of Brittany against the French king. The latter was Charles VIII., who reigned from 1483 to 1498, and succeeded in making Anne of Brittany his queen, after she had been affianced to Maximilian. If our conjecture be right, the other princes are Philip, archduke of Austria and duke of Burgundy, and Ferdinand, king of Spain, who, in the course of these disputes, had invaded the south of France in support of the cause of Anne and of Maximilian.

The wood-cut at the bottom of the preceding page is taken from a splendid "Blaison d' Armoiries" (MS. Harl. No. 4038), written in French in the year 1629; it exhibits the manner of placing the mantling on the helmet. The figure on the present page represents a lamp of the fifteenth or sixteenth century, in the collection of Mons. Dugué of Paris. Similar lamps of the same classic form (which appears to have been derived through a succession of ages from the Romans), are still used in some parts of France. The branch with notches serves to raise the hinder part of the lamp as the oil diminishes, so as to throw it forward to the wick. The one end of the horizontal beam or rod was generally inserted into the side of a kind of wooden candlestick.

Our initial letter is taken from a fine MS. of St. Augustine's Treatise De Civitate Dei, in the British Museum (MS. Burney, No. 292), executed in Italy towards the latter end of the fifteenth century.



Date about 1500.

ELEVATION OF THE HOST.

H.Shaw.

ELEVATION OF THE HOST.

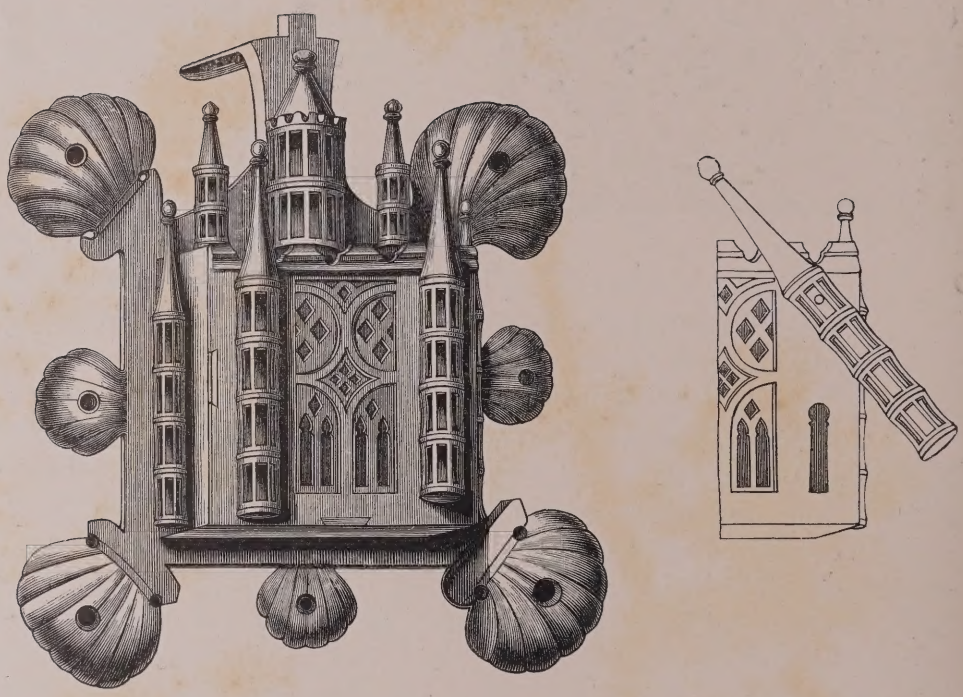
OUR engraving is taken from a miniature on vellum, preserved in a collection of similar pictures cut out from ancient illuminated manuscripts, and now in the possession of Mr. Yarman. It represents the elevation of the host at the moment of consecration in the sacrifice of the mass, and the subject is happily treated. It is indeed one of the most interesting pictures of the kind that we have met with, with regard both to the subject and to the execution. There can be little doubt of its being of Flemish workmanship, of about the latter part of the fifteenth century, and it most probably belonged to some splendid missal or service book.

The choir, raised upon a crypt, is approached by a double flight of steps. The priest standing at the altar is in the act of elevating the host (*hostia*), the consecrated bread for the celebration of the Eucharist, while the deacon and subdeacon, on their knees, support the chasuble of the celebrant. The deacon wears the dalmatic, and the subdeacon the tunic. An acolyth, in his white surplice, kneels at each corner in front of the altar, bearing a torch. Further down the choir stand two assistants or cantors, with their choral books in their hands, and habited in capes, red and gold, which is the colour of the suit of vestments. On each side of the choir are the canons in their stalls, upon their knees, all in surplices, and, like the clergy at the altar, tonsured.

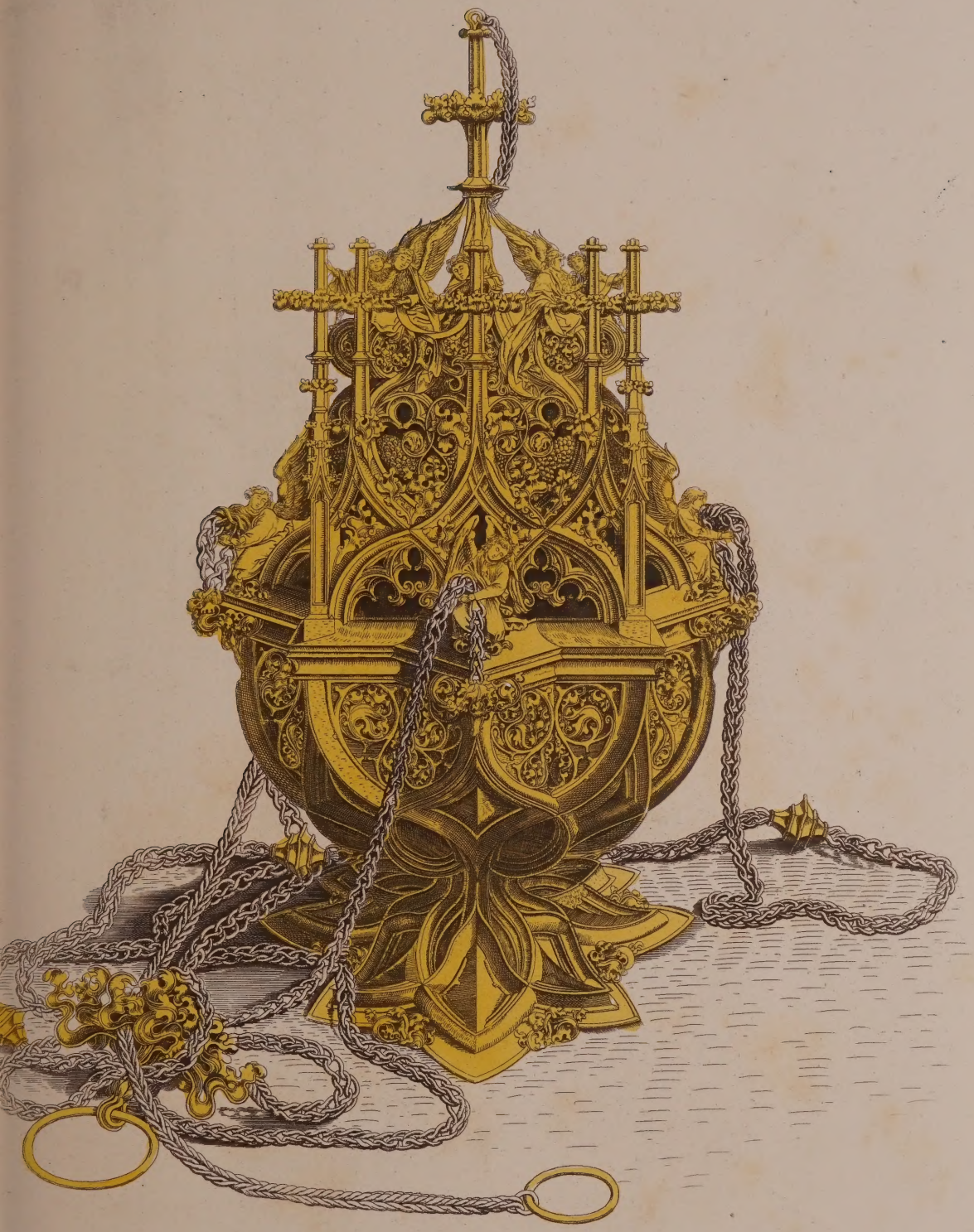
The antipendium or frontal of the altar, is red and gold, and blue curtains hang at the sides; over the altar is a tablet, in the centre of which is represented the Virgin and Child. The priests' stalls and those of the canons are richly carved.

In the nave of the church is a group of laity in the act of adoration, making a good foreground to the picture, which receives its light from the windows in the choir, and through the arch of the crypt, in which is seen another altar.

The cut below represents an iron lock of the fifteenth century, now in the collection of M. Dugué at Paris. It came from Plessis les Tours, and is of the age of Louis XI., the contemporary of our King Edward IV. One of the turrets moves by pressure on the pinnacle, and thus discovers the keyhole.



Date about 1470.



A CENSER.

H. Shaw.

A CENSER.

FROM AN ENGRAVING BY MARTIN SCHOEN.

IN the ages of catholicism, the censer, the use of which seems to have been derived from the ancient Jewish ceremonial, was one of the most important sacred utensils in the church. After the Reformation, this, as well as most of the other utensils of the older church ceremonies, was thrown aside, and it was then introduced, as an article of luxury, into the houses of the rich. This latter usage is not unfrequently alluded to in the earlier dramatic writers. The sacred utensil was by degrees brought to a still lower stage of degradation in the use which was made of it when it became part of the furniture of a *barber's shop:* so saith Shakspeare:—

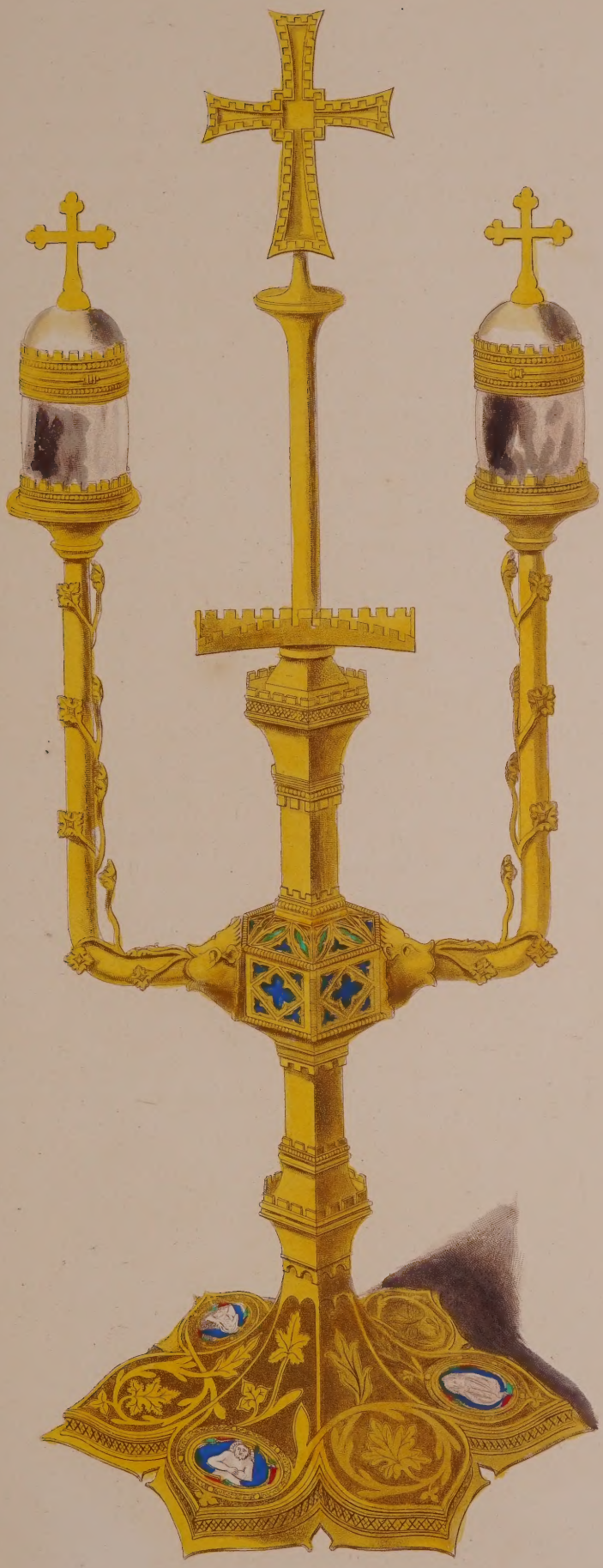
> "O mercy, God! what masking stuff is here?
> What's this? a sleeve? 'tis like a demi-cannon:
> What! up and down, carved like an apple tart?
> Here's snip, and nip, and cut, and slish, and slash,
> Like to *a censer in a barber's shop:*—
> Why, what, o'devil's name, tailor, call'st thou this?

Of course the censer, in its descent from the church to the stall, was degraded in form as well as use. The censer represented in our plate is not only of extreme beauty in itself, but it is remarkable on account of the person who originally designed and engraved it. Martin Schoen, or, more properly, Schongauer, was a goldsmith of Colmar. He is commonly stated to have been born about the year 1420, and to have been, if not the first inventor, one of the two first who are known to have practised the art of engraving on copper, his rival for that honour being his contemporary, Maso Finiguerra, of Florence. Mr. Ottley, in his "Inquiry into the Origin and Early History of Engraving upon Copper and in Wood," appears, however, to have proved satisfactorily that he was born in 1453, and that he died in 1499. The engravings of Martin Schongauer are remarkable for their beauty, insomuch that he has obtained among his countrymen the epithet of "Martin Hipsch" (handsome Martin). His works are much superior to those of any of his con-

temporaries, and are scarcely, if at all, excelled by the best works of Albert Durer. He has left about a hundred and fifty engravings, all of them rare, and much admired and sought after. Mr. Ottley, in the work above quoted, has enumerated a hundred and sixteen *authentic* pieces of this artist. His two capital pieces are one representing the Bearing of the Cross, and one of St. Anthony carried into the air and tormented by the demons. The first of these plates is said to have been greatly admired by Michael Angelo, who made a particular study of it in his youth. The temptations of St. Anthony formed a most prolific source of designs to the early painters and engravers. The plates of Martin Schongauer, like the one here given, are marked with the letters M. S., having a cross between them. This distinguished artist, on his death in the year above-named, left unfinished an engraving representing a battle between the Saracens and the Christians. At that time, according to the account commonly received, Albert Durer, then a youth, was on the point of being sent to Colmar, by his father, to study under him. Mr. Ottley, however, seems to have proved pretty satisfactorily that this is an error; and its authenticity depends entirely on the erroneous date generally given for Schongauer's death. Durer was, if not a disciple, a warm admirer of the artist of Colmar. Martin was a painter as well as an engraver, and several of his works in the latter branch of art are still preserved. The original design of his plate of the Bearing of the Cross is in the Gallery of the Louvre at Paris.

The Initial letter on the preceding page is taken from a very large vellum manuscript of the Confessio Amantis of the poet Gower. It is preserved in the British Museum, MS. Harl. No. 7184, and was written in the fifteenth century. This MS., unfortunately not quite perfect, is one of the finest copies we have of the chief work of "moral Gower." The Confessio Amantis, which is a singular monument of the poetry of the age, was written at the command of Richard II., Gower's patron, and was first printed by Caxton, the father of English printers. It is a kind of an allegorical work, written partly in imitation of the style of the famous Romance of the Rose, and is well worthy to be perused by all who are desirous of becoming acquainted with the early literature of our forefathers.

Date the latter part of the 15th Century

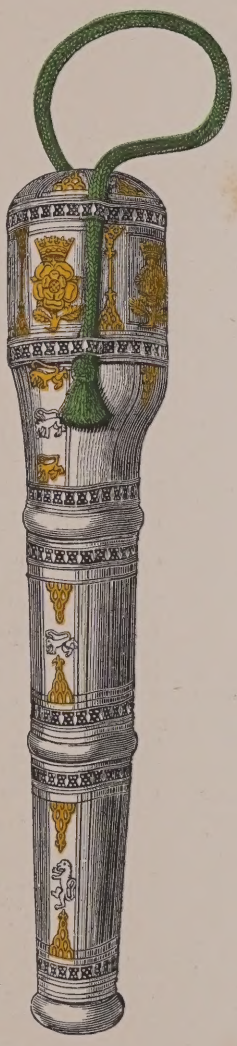


A RELIQUARY.

H. Shaw.

A RELIQUARY.

THE beautiful subject represented in our engraving is a Reliquary, an article of the church plate used in the days of Catholicism to contain the relics of saints, which were then objects of superstitious reverence. It appears to be a work of the latter part of the fifteenth century, and is an interesting object, of which we have few if any other examples resembling it. It is at present in the collection of the Hon. Robert Curzon, junior, who purchased it at Venice, but of its further history nothing is known. It is a fine monument of the taste of the age in which it was made. It is of silver. The ornaments of the foot are elegantly worked in nielli; three of the departments are embellished with half-figures of saints. The boss from which the branches spring is picked-in with enamel. Each branch supports a little box of crystal, in which the relics were deposited. The notched bar which runs across the supporting column appears also to have been intended to hold a box or other receptacle to contain a relic, perhaps of larger dimensions than those which were placed in the other boxes



The ink-case represented in the margin of the present page, is a curious relic of the sanguinary wars of the Roses. There seems little room for doubting that it belonged to Henry VI. According to the tradition connected with it, when that unfortunate monarch wandered about Yorkshire seeking safety by concealment, after the fatal and bloody battle of Towton, he remained nine days at Bolton Hall, near Gisburn. He was then on his way to Waddington Hall, where he was discovered and made a prisoner. At Bolton Hall he left his boots, knife, fork, and spoon, and at Waddington his inkhorn. It came thence into the possession of Edward Parker, Esq., of Brewsholme, and by his descendant Thomas Lister Parker, Esq., it was given to the Hon. Robert Curzon. This curious relic of a monarch who was truly fitted rather for the pen than the sword, seems to have been one of the last articles which he retained about his person, after he had quitted both his superfluous articles of clothing, and the knife, fork, and spoon, with which he took his meals, and which princes and nobles seem constantly to have carried about with them. There are few more remarkable memorials of fallen greatness, none which bring more forcibly to our minds the amiable character

of their hapless owner. How feeling are the lines which our great bard puts in his mouth at this period of his misfortunes!—

> "O God! methinks it were a happy life,
> To be no better than a homely swain;
> To sit upon a hill, as I do now,
> To carve out dials quaintly, point by point,
> Thereby to see the minutes how they run:
> How many make the hour full complete,
> How many hours bring about the day,
> How many days will finish up the year,
> How many years a mortal man may live.
> When this is known, then to divide the time:
> So many hours must I tend my flock;
> So many hours must I take my rest;
> So many hours must I contemplate;
> So many hours must I sport myself;
> So many days my ewes have been with young;
> So many weeks ere the poor fools will yean;
> So many years ere I shall shear the fleece;
> So minutes, hours, days, weeks, months, and years,
> Pass'd over to the end they were created,
> Would bring white hairs unto a quiet grave.
> Ah, what a life were this! how sweet! how lovely!
> Gives not the hawthorn bush a sweeter shade
> To shepherds, looking on their silly sheep,
> Than doth a rich embroider'd canopy
> To kings, that fear their subjects' treachery!"

The king's ink-case is made of leather, much in the same style and form as was commonly used for articles of the same description up to the present century. It is ornamented with considerable elegance; and it bears, among other figures, the arms of England, and the rose of the house of Lancaster surmounted by the crown. The cover is attached to the body of the case by a sliding cord of silk. In the inside are three cells, one for the reception of the inkstand, the other two to hold pens, &c.

The initial letter on the foregoing page is a copy of one of the illuminated letters in a printed book of the latter part of the fifteenth century, in the British Museum.

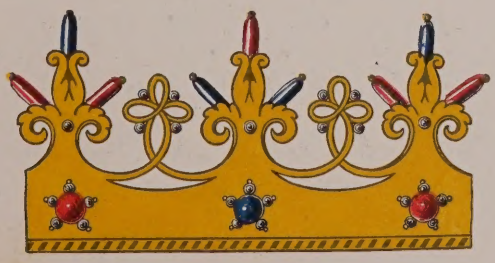
Date the latter part of the 15th Century.

CUP BY ANDREA MANTEGNA.

CUP, BY ANDREA MANTEGNA.

VERY one who examines the pictures of the end of the fifteenth and beginning of the sixteenth centuries, is struck with the elegance exhibited in the forms and ornaments of many of the cups and vases of that period. The designs for these utensils were often given by the first artists of the day; and of these designs some, which were perhaps never executed, have been multiplied by the engravers of a later date who had obtained possession of the original drawings. In this manner, the fine design for a cup by Andrea Mantegna, which is given in the accompanying plate, was engraved in 1643 by Hollar, who found the drawing in the collection then existing at Arundel House. Andrea Mantegna (in Latin, Mantenius) was an historical painter and engraver of Padua, in Italy, who enjoyed a great celebrity in the fifteenth century. He died in 1505, at the age of seventy-five, and left a great number of paintings and other works of art. Some fine pieces by this artist may be seen in the gallery at Hampton Court.

At the foot of the next page we have given a figure of a cup from a splendidly illuminated manuscript of the fifteenth century, preserved in the Library of the Arsenal, at Paris. It represents one of those goblets, or drinking vessels, which were formerly designated by the name of a *hanap*. The derivation of this word has not yet been satisfactorily ascertained; but it is supposed to be taken from the Anglo-Saxon *hnæp*, the modern German *napf*, a cup or goblet. The name in low Latin was *hanapus*, or *hanaphus;* in old French *hanaps;* and in the latter language we have *hanapée*, a cupful; *hanapel*, a little cup; *hanaper* (*hanaperium*) was the name given to the place in which these cups were preserved. In the English chancery, the fees which were paid for sealing charters, deeds, &c., were deposited in a large cup or vessel of this description; and the office in which this business was

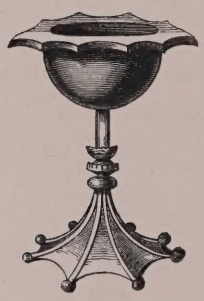


done, received on that account the name of *the Hanaper*, the person who transacted the business bearing the title of *clerk of the hanaper*, terms which are still preserved.

Hanaps are frequently mentioned in old documents. In an inventory of the goods of the Hospital of Wez in 1350 (quoted by Roquefort, Gloss. v. *hanap*), are enumerated a hanap of silver, without foot, five hanaps of "madre" with silver feet, and sixteen hanaps of "madre" without feet, the latter being "of small value." In a will dated March 5, 1361 (quoted by Roquefort, v. *madre*), we have again mention of three hanaps of "madre." Another person, in a will dated August 23, 1375 (Roquef. v. *queuvre*), bequeaths "all the hanaps and vessels of silver, 'madre,' copper, latten, brass, and tin." (*Item*, tout ce qu'il a en hanneperie et vaisselement d'argent, de madre, de queuvre, de laiton, d'airain, et d'etain.) The material indicated by the name *madre*, has not yet been satisfactorily explained; it appears to have been something next in value to silver, and has been supposed to be some kind of stone. It was chiefly used for making cups, which were so commonly of this material, that the word itself became used for a cup. Many instances are given by Ducange, v. *mazer*.

The cut at the bottom of the preceding page is a specimen of jewellery from a coronet round a female head in a picture by Hemlinck, now in the hospital of St. John at Bruges. It is intended to represent gold, with pearls and jewels of various colours.

The initial letter on the preceding page is taken from a manuscript in the British Museum (MS. Reg. 16, F. II.), said to have been executed for Elizabeth of York, queen of Henry VII.



Date, end of the 15th Century.

NIELLO CUP.

NIELLO CUP,

IN THE BRITISH MUSEUM.

EFORE the introduction of printing from engraved plates, the art of engraving had been long practised, although with a somewhat different object. Engraved ornaments are found of the highest antiquity. Instead of being embossed, they were covered with scroll-work, arabesques, or figures, cut into the metal with a sharp instrument, the engraved lines being afterwards filled up with a dark-coloured substance named in Low Latin *nigellum*, from which appears to be derived the Italian name *niello*. After having fallen into some neglect, this art became very fashionable in Italy in the fifteenth century, and was practised with great success. About 1450, flourished Maso, or Tommaso Finiguerra, a native of Florence, who was peculiarly eminent in this branch of art, and some of his productions, of the most exquisite workmanship, are still to be seen in the church of St. Giovanni in that city. He made chiefly pixes, and other articles of plate belonging to the service of the church. The designs were scratched on the surface of the silver, in the manner of pen-and-ink drawings. The *niello* is said to have been composed of a mixture of silver, copper, lead, sulphur, and borax, fused and mixed, and afterwards reduced to a powder This was spread over the engraved parts, and then again fused by blowing over it the flame of a clear

fire; the melted *niello*, in cooling, attached itself firmly to the rough parts of the engraved silver, when cold it was rubbed smooth with a pumice stone, the *niello* in the engraved lines was all that remained, and the whole was then polished with the hand, or with leather. As no alteration could be made after the application of the *niello*, it became necessary to take proofs of the work before the lines were filled up, in order to examine its effect; this was sometimes done with damped paper, the lines being filled up with a black substance transferred to the paper by passing a small roller over it. The effect of this impression on the paper is said to have suggested to Finiguerra the idea of making prints from engraved plates, and thus gave origin to the art of engraving on copper. Finiguerra himself executed many engravings of considerable merit, which are highly valued by collectors.

The beautiful Niello Cup represented in our engraving, is supposed to have been executed about the end of the fifteenth century. It was formerly in the possession of the noble family of Van Bekerhout, who presented it to Calonier, the celebrated sculptor of the statue of John van Eyk, in the Academy of Arts at Bruges. It was purchased from his widow by Mr. Henry Farrer, and has recently been acquired by the British Museum for the sum of £350. This cup is of silver, the lower part, the ornamental rim of the lid, and the ornament at the top, being gilt. The designs appear to be altogether fanciful. The whole height is $9\frac{3}{4}$ inches; the diameter of the rim of the lid being $4\frac{1}{2}$ inches. The figure on the lid holds a shield, the device on which is understood to be merely ornamental; it is not the armorial bearings of the family to which the cup belonged. This beautiful piece of workmanship was not known to M. Duchesne Aîné, when he published his useful *Essai sur les Nielles*, 8vo. Paris, 1826.

The wood-cut at the foot of the preceding page represents a portion of the ornaments of a beautiful antipendium, or cloth which was hung at the front of the altar, preserved at the church of Santo Spirito at Florence, and apparently made about the beginning of the sixteenth century. The ground is a crimson velvet, the ornaments being of gold thread. Our initial letter is taken from an early printed book.

Date about 1500.

HERALDS ANNOUNCING THE DEATH OF CHARLES 6TH TO HIS SON.

HERALDS ANNOUNCING THE DEATH OF CHARLES VI. TO HIS SON.

GREAT numbers of illuminated manuscripts of ancient and modern chronicles and histories show the taste for historical paintings which was springing up in the fifteenth century, and which lead to the great schools of art that distinguished that and the following ages. The works which are most splendidly illustrated are generally written in French, but were frequently painted in Flanders, where there existed a famous school of illuminators. The chief artists of Flanders, France, and Italy employed themselves at this period in illumining the manuscripts of which so many noble specimens have been preserved to enrich our modern libraries. The manuscripts themselves are often translations of the Roman historians. But the histories of a later date which are most distinguished by the richness of their embellishments, are the manuscripts of the "Grandes Chroniques" of St. Denis, and of the annals of Froissart and Monstrelet.

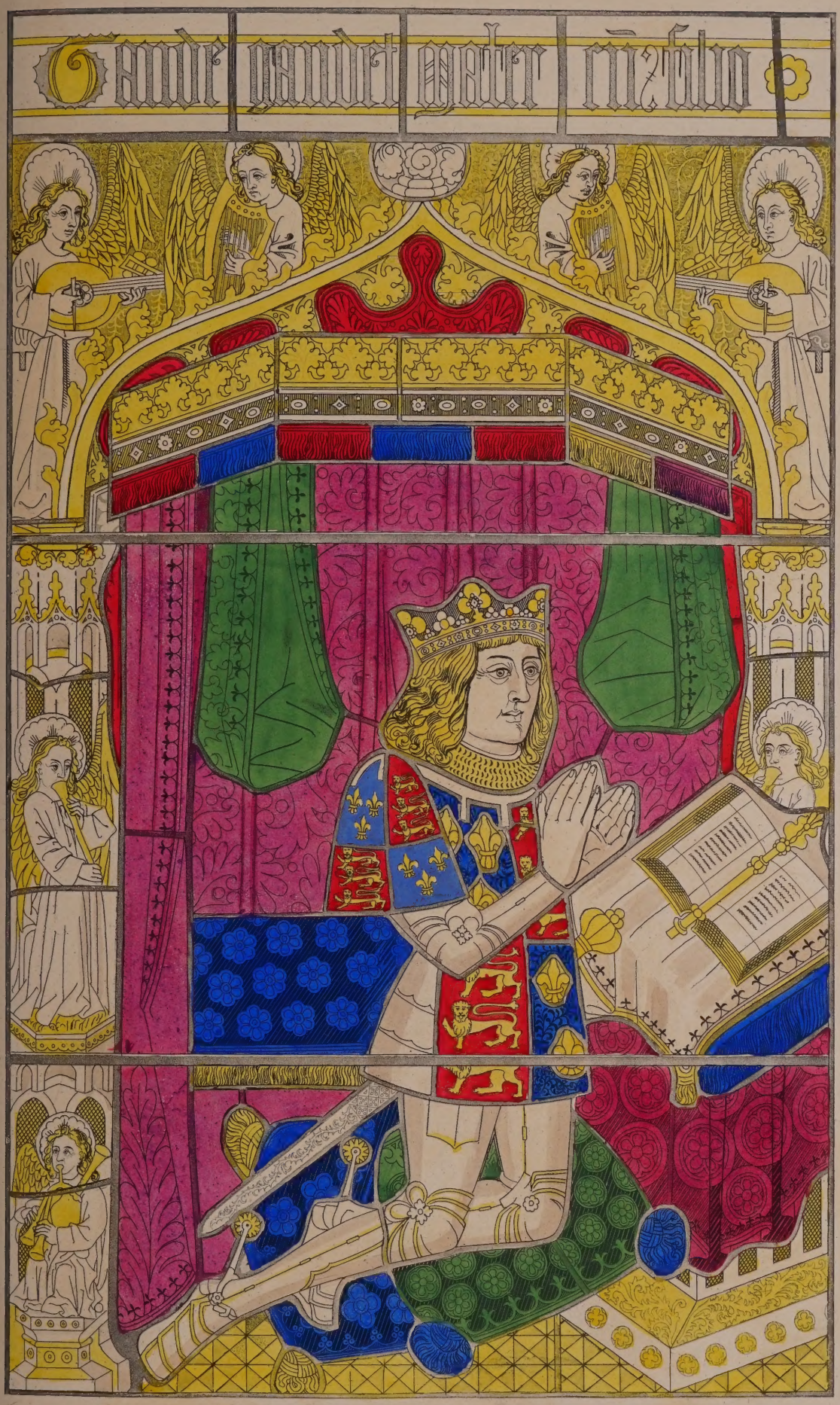
The subject in the accompanying plate, which exhibits the costume of French heralds of the time of Louis XII., is taken from a fine manuscript of Monstrelet executed in that reign, and now preserved in the Royal Library at Paris (No. 8299,[5]). This, as well as other pictures from this MS., is given in outline in the plates to Johns's translation of Monstrelet; but the imperfect manner in which the tight under-dress is there represented, has led several writers to state, as a peculiarity, that the heralds on this mournful occasion went with their legs and feet naked. They are represented as carrying the pennon or banner of France, and announcing the death of Charles VI., known to his contemporaries by the appellation of "the well-beloved," to his son and heir the Duke of Touraine, who succeeded him as Charles VII.; and in the manuscript are placed at the head of the chapter of Monstrelet which describes this event (ch. 152 of the second vol. of Johns's English translation). Charles died in the Hôtel de St. Paul at Paris, on the 22nd Nov., 1422; at which time his son was residing at a small castle named Espally, near Puy, in Languedoc.

A copy of the chronicles of St. Denis, written in the reign of Charles VI., and preserved in the British Museum (MS. Sloan, No. 2433), furnishes us with a subject which is no inappropriate companion to the plate, and which we give in a wood-cut at the end of this article. It represents the monks of St. Denis bringing their relics from the monastery to cure Louis, the eldest son

of Philip Auguste, King of France, who had been left regent of the kingdom by his father, during his expedition to the East, and had been seized with a desperate illness in 1191.

The initial letter in the foregoing page is taken from a MS. of Lidgate's Life of St. Edmund the King and Martyr, MS. Harl. No. 2278.

Date about 1502.



ARTHUR, PRINCE OF WALES.

H. Shaw.

ARTHUR, PRINCE OF WALES,

FROM THE WINDOW OF GREAT MALVERN CHURCH.

VERY thing connected with the history of this amiable prince, whose virtues and accomplishments raised the expectations of his contemporaries, and whose untimely fate covered the whole kingdom with mourning, must be interesting to the reader. He was born in 1486, and at the age of fifteen (in 1501) he was married to the celebrated Catherine of Aragon, she being then eighteen years of age. The old writers speak in warm terms of the magnificent pageants and the great public rejoicings which, at London, attended on this event, and they describe with enthusiasm "the riche arras, the costly tapestry, the fyne clothes bothe of golde and silver, the curious velvettes, the beautiful sattens, and the pleasaunte sylkes which did hange in every strete," as well as "the wyne that ranne continually out of the conduytes," and "the goodly ballades, the swete armony, the musicall instrumentes, which sounded with heavenly noyes on every syde." From London the youthful couple were carried to the noble castle of Ludlow, the residence of the prince; and there he died in the month of April, the year following, leaving the inheritance of the English crown, as well as his unfortunate wife, to his younger brother, afterwards King Henry VIII. On his death, the body of Prince Arthur was carried in procession from Ludlow to Worcester, and was there interred in the cathedral church. The magnificent monument erected there to his memory is still preserved.

The picture of Prince Arthur, given in the accompanying plate, is taken from the beautiful painted glass in the window of the fine old church of Great Malvern, in Worcestershire. The window, when perfect, represented King Henry VII. and his queen, with Prince Arthur, Sir Reginald Bray, John Savage, and Thomas Lovel, and at the bottom there was an inscription in the following words:—

> Orate pro bono statu nobilissimi et excellentissimi regis Henrici Septimi et Elizabethe regine ac Domini Arthuri principis filii eorundem, nec non predilectissime consortis sue, et suorum trium militum.

The window was made, there can be no doubt, immediately after Prince Arthur's marriage, and therefore when he was in his sixteenth year. It is

now much defaced; and the window itself has been so extensively damaged, that the compartments containing the figures of the prince and of Sir Reginald Bray, one of the knights, are all that remain in tolerable preservation. Even these have received some damage and loss in the ornaments and border, and some of the pieces of glass have been placed the wrong way upwards by the hands of ignorant workmen. Enough, however, is left to allow of an accurate restoration of these two compartments. In the latter part of the last century these windows were so much neglected, as to be allowed to serve as a mark for the boys who played in the churchyard to aim stones at the different figures represented in them.

The figure below is taken from a manuscript of the end of the fifteenth or beginning of the sixteenth century, in the Royal Library at Paris, fonds Lavallière, No. 44.

Date 1511.

HORSE AND ATTENDANT.

H. Shaw.

HORSE AND ATTENDANT.

THE reign of Henry VIII. is conspicuous in English history as the period of pompous and splendid pageants. One of the most gorgeous of these exhibitions is pictured in an illuminated roll, still preserved in the College of Arms, and known by the name of the Tournament Roll. This curious document has furnished us with the subject of our present plate.

The tournament represented on this roll was exhibited, with other pageants, at Westminster, in the second year of the king's reign, on the 13th day of February, 1510-11, in honour of Queen Catherine, and on occasion of the birth of the king's first child, Prince Henry, who died but a few days after these revels had been performed. The king, who entered heartily into all such diversions, was one of the four knights, and bore the title of *Noble Cueur Loyal.* The other three were, William Earl of Devonshire, whose title was *Bon Vouloir;* Sir Edward Nevile, who was *Vaillant Desyr;* and Sir Thomas Knevet, who, according to Hollingshed, who has given a detailed account of the exhibition, represented *Bon Espoir*, but who is entitled in the roll *Joyeulx Penser.* The king rode under a pavilion of cloth of gold and purple velvet, "powdered" with the letters H and R in fine gold. The other

knights also rode under rich pavilions, and the pages and attendants were all in splendid costumes, many of them "powdered" in a similar manner. A hundred and sixty-eight gentlemen followed the pavilions on foot; and twelve "children of honour" came after them on rich coursers.

The Roll represents the whole procession to the scene of these "solemne justes," and furnishes us, no doubt, with an exact portraiture of the different costumes of the persons who figured at it. It is very long, and contains a great number of figures. The whole was engraved on a reduced scale, and published in the first volume of the Vetusta Monumenta. Our figure is one of those entitled in the original, *Les Selles d'Armes.* If the drawings are not exaggerated, it must have been a splendid pageant, requiring an immense expenditure of money. At the conclusion, the spectators were allowed to strip the knights, and to scramble for the ornaments of their dresses. Hollingshed tells us that "at this solemnitie a shipman of London caught certeine letters, which he sold to a goldsmith for three pounds fourteene shillings and eight pence; by reason wherof it appeered that the garments were of great value." Hall the chronicler, speaking of the ceremonies at this king's coronation, observes very quaintly, "If I should declare what pain, labour, and diligence, the taylers, embrouderers, and golde smithes tooke, bothe to make and devise garmentes, for lordes, ladies, knightes, and esquires, and also for deckyng, trappyng, and adornyng of coursers, jenetes, and palffreis, it wer to long to rehersse, but for a suretie, more riche, nor more straunge, nor more curious workes hath not been seen, then wer prepared against this coronacion."

At one end of the roll is a copy of verses, in five stanzas, in praise of the king, beginning:—

> "Oure ryall rose, now reinyng rede and whyte,
> Sure graftyd is on grounde of nobylnes,
> In Harry the viij. our joye and our delyte,
> Subdewer of wronges, mayntenar of rightwysnes,
> Fowntayne of honer, exsampler of larges;
> Our clypsyd son now cleryd is from the darke
> By Harry our kyng, the flowr of nateurs warke."

In the fourth stanza the king is put on a par with the nine worthies:—

> "Thow ayre to Ector in armes and honor!
> Julyos, Judas, nor dewke Josewé,
> In so short tyme their famys dyd nevere more flowre;
> Not Charles of Fraunce, nor Arthure the worthé,
> Alexander the great, full of liberalyté;
> Davyd nor Godfras larges was not lyke thyne:
> Than why not thow the tenth, as well as they the nyne?"

The figure at the foot of the preceding page is taken from a drawing preserved in a manuscript in the British Museum (MS. Cotton. Julius, A. I.); it was evidently the design for a tent to be erected on some solemn occasion in the reign of Henry VIII., perhaps at the famous meeting of the Field of the Cloth of Gold.

Date between 1498 and 1515.

TROY TOWN.

H. Shaw.

TROY TOWN.

THE annexed plate represents a portion of a very splendid illumination, on an extremely large leaf of vellum, now in the possession of M. Debruge, at Paris. It has formed part of a noble manuscript volume, executed in the reign of Louis XII. (1498—1515). The subject of the illumination is the rebuilding of the city of Troy by Priam, after it had been sacked by Hercules. Although as a whole it is full of exaggeration and fancy, yet its parts are curious examples of the domestic architecture of the age. The houses and shops are particularly interesting. The building in front is a richly embellished gateway. Beneath, the right hand side of the gateway appears to be occupied as a chemist's shop. Under one arch appears the chemist or apothecary weighing out his drugs, whilst another arch in the gateway discovers to us his man employed in pounding them in a mortar. The wares exposed to sale in the row of shops in the street are not so easily determined; one of them is occupied by a merchant who appears to have on sale shoes, stockings, and hats or caps.

The history of "Troy the Great," as it is called in the old romances, was remarkably popular from the twelfth century downwards, not only for the interest attached to the feats of chivalry connected with it, but because most of the people of Western Europe had begun to lay claim to a fabulous origin from some of the Trojan chieftains who were supposed to have wandered over the world after the ruin of their country. This history was in general founded upon the suppositious tracts which went under the names of Dares of Phrygia and Dictys of Crete, and which were adapted, by those who translated them, to the manners and notions of middle-age chivalry. We frequently meet with anonymous accounts of the siege of Troy in old manuscripts; and it often finds a place in chronicles which pretend to trace back the history of the country to which they relate to its *origin.* About the middle of the twelfth century there was composed in England a very long and curious Anglo-Norman poem on the siege of Troy, extending to upwards of thirty thousand lines by a trouvère named Benoît de Sainte Maure, to whom also is attributed the extensive metrical chronicle of the Norman dukes written in emulation of Wace. At the beginning of the thirteenth century appeared the almost classical Latin poem on the destruction of Troy, by Joseph of Exeter, which has been frequently printed, and was once believed to be a work of the better ages of the Latin language. It appears therefore that England produced the two first middle-age poems on this subject. That of Benoît still remains inedited, though copies of it in manuscript are not uncommon.

At the latter end of the thirteenth century, in 1287, a new Latin history of the siege of Troy was given by an Italian writer named Guido de Columnis, or Delle Colonne. Many authors have erroneously stated this to be the earliest of the Medieval books on this subject. However, Guido's work soon

obtained a wide popularity, and, having thrown almost into oblivion the previous works on the same subject, became the groundwork of most of the similar works which appeared afterwards. In the fourteenth century it was translated into Italian; in the fifteenth century it was translated into French, or rather made the foundation of a French work, by Raoul Lefevre, chaplain of Philip the Good, duke of Burgundy, who informs us that he composed it in 1464. The manuscripts of Lefevre's book, which are numerous, are in general richly illuminated. There are many copies in the Royal Library at Paris.

It will easily be imagined that all these writers on the Trojan war had no great acquaintance with the writings of Homer, which they considered of little value or authority. The earliest of them, Benoît de Sainte Maure, after telling us that Homer was a "marvellous clerk," assures us that, living more than a hundred years after the event, he could not possibly know much about it. He then relates a curious anecdote of the reception which Homer's "history" met with among the Athenians:—

"Quant il en ot son livre fet, Et an Athenes l'ot retret, Si ot estrenge contençon: Danpner le vostrent par reison Por ce qu'ot fet les Dame-Dex Combatre o les homes charnex, Et les Déesses ansement Feisoit combatre avoec la gent, Et quant son livre recetèrent, Pluisor por ce le refusèrent; Mès tant fu Homers de grant pris Et tant fist puis, si con je truis, Que ses livres fu recéuz Et en auctorité tenuz."	When he had made his book about it, And had published it at Athens, There was a strange contention: They rightly wished to condemn it: Because he had made the Gods Fight with carnal men, And the Goddesses in like manner He made to combat with the people. And when they recited his book, Many for that reason refused it; But Homer had so great reputation, And he exerted himself so much, as I find, That his book was at last received And held for authority.

Such was the distorted point of view in which the people of the Middle Ages regarded the works of the ancients.

The earliest English poem on the Trojan War which we know is Lydgate's "Troy-Boke," one of the best of that poet's works, some parts of it being really poetical. Lydgate began it in 1414, at the command of King Henry IV., but it was not finished till 1420, in the reign of his successor, Henry V., to whom it was dedicated. Lydgate also repudiates Homer, because he was too favourable to the Greeks:—

"One said that Omere made lies
And feinyng in his poetries:
And was to the Grekes favorable,
And therefore held he it but fable."

In the Bodleian library is preserved another long English poem on the war of Troy, supposed to be of the time of Henry VI. A prose English version of the French work of Lefevre, as well as the original, was printed by Caxton, and is one of the rarest of his books. The subject continued popular up to the time when Shakespeare brought the tale of Troilus and Cressida on the English stage; and the drama owes many of its characteristics to the tint which had been thrown over the story in the Middle Ages.

FIGURES FROM TAPESTRIES.

H. Shaw.

FIGURES FROM THE TAPESTRY OF ST. GERMAIN L'AUXERROIS.

LESS tasteful in every respect than the dresses of previous centuries, the costume of the sixteenth century was remarkably stiff and ungraceful, yet exceedingly rich and expensive. Even the gowns of the wives of merchants are described as being "stuck full with silver pins;" and the inventories of the wardrobes of princes and nobles exceed all our previous ideas of splendid dresses. The costume of the reign of Henry VIII. derived many of its characteristics from the Germans and from the Flemings. The figures on our engravings appear to represent the German costume of the beginning of the sixteenth century, and are taken from a tapestry of that period belonging to a dealer in Paris, and at present suspended in the church of St. Germain l'Auxerrois in that capital. We believe that the subject of the tapestry consists of allegorical representations of the seasons. The figures bear a strong resemblance to the English dresses of the reigns of Henry VIII. and Edward VI.; but they differ entirely from those of the reign of Henry VII., as represented in the illuminations of the Romance of the Rose. The opening of the century, in fact, formed a strongly-marked point of division between the old times and the new. One of the innovations was the close fitting hose, which the rich wore of silk, with the upper portion of the covering of the legs slashed, puffed, and embroidered distinctly from the lower part. The men's shoes were broad at the toes, and frequently slashed, and their appearance was thus far from elegant. The lower part of the hose was open, separate from the upper, and attached to it by buttons or strings, and the final separation gave origin to the later distinct articles of apparel, stockings and knee-breeches, the upper part of the hose having been confounded with the doublet. The ladies as well as the

men wore jackets, as is the case in our picture. The sleeves were also very richly adorned, and were in general separate articles of clothing, attached to the shoulders of the vest, in both sexes. A cap similar to that in our picture was worn by bluff King Hal. The wardrobe of a gentleman was in general particularly rich in "pairs of sleeves."

In the earlier ages the subjects represented on tapestries were generally taken from the numerous romances then in vogue, or from history, or (very frequently, particularly in the palaces of the ecclesiastics) from Scripture. A number of such subjects of different kinds, formerly existing on tapestries in England, are enumerated in Warton's History of English Poetry (last edit., vol. i., p. 203). Some such designs will be seen in the large work on Tapestries, by M. Achille Jubinal. In the fifteenth century had arisen a great taste for allegorical poems and representations, which now made their appearance on the tapestries. In a manuscript copy of some of Lydgate's poems, in the Library of Trinity College, Cambridge, one of the poems has the title, "Loo, sirs, the devise of a peynted or desteyned clothe for an halle, a parlour, or a chaumbre, devysed by Johan Lidegate, at the request of a worthy citesyn of London." The poem consists of speeches to be put in the mouths of the principal figures, which were two allegorical beasts named Bycorne and Chichevache, the former of which eat good men and the latter good women, and the point of the legend consisted in making Bycorne very fat and Chichevache equally lean. The figures in our plate appear to represent maskers; they generally carried torches. Hall the Chronicler, describing the festivities at the court at Greenwich in 1512, says, "After the banket doone, these maskers came in, with six gentlemen disguised in silke, *bearing staffe-torches*, and desired the ladies to danse; some were content, and some refused; and after they had dansed and communed togither, as the fashion of the maske is, they tooke their leave and departed." This is almost a literal description of the picture before us.

The initial letter on the foregoing page is taken from an edition of the French Life of Duguesclin (the celebrated hero of the French wars of the fourteenth century, and the opponent of the Black Prince), printed at the beginning of the sixteenth century. It is also found in the first edition of the Mer des Hystoires. It is remarkably fanciful and elegant. The other cut represents a sack or bag of the same period, from a very splendid tapestry preserved in the Treasury of the Cathedral of Sens.

Date, the begining of the 16th Century.

HEAD DRESSES.

E. Shaw.

HEAD-DRESSES.

LEGANCE and gracefulness, which had seldom exhibited themselves in the horned and peaked head-dresses of the ladies of the fifteenth century, began again to show themselves in the various head-dresses of the beginning of the sixteenth. This was more especially visible in France, which country, then as now, took the lead in the fashions of dress. But even in England, in the reign of Henry VIII., many of the forms of female costume bore a close resemblance to those which are continually re-producing themselves in the modes of the present day.

The two first heads, and the fourth, in our plate, are taken from a manuscript on vellum, now preserved in the Royal Library at Paris (fonds Lavallière, No. 44, *olim* No. 4316). This book, written at the beginning of the sixteenth century, consists chiefly of proverbs, adages, and similar matter, among which are a series of imaginary portraits of celebrated ladies of ancient history or fable, drawn in sepia, and represented in the costume of that age, under the names "Hypponne, Penelope, Lucrèce, Claudie, Semiramis, Ceres, Porcie Romaine." With each of these heads is a brief character in French prose of the personage represented. The three here given are distinguished by the names of Lucretia, Penelope, Hipponne. The inscription over the head of the latter personage will serve as a specimen of the rest:—

> Hypponne, la chaste Grecque, fut si vertueuse et constante, que pour garder sa virginité, ainsi qu'elle fut prinse sur mer et illec enclose dedens ungne navire de ses ennemis, voyant qu'ils vouloient faire effort de la violler, elle soubdainement, pour esviter leur dampnable entreprise, se lança et gesta en la mer, et ainsi mourut. Le semblable fit Britonne de Crete, pour se que Mina roy de la province la vouloit violer et prandre par force.

Beneath the figure is the following distich:—

> "Hippo se gesta en la mer,
> Pour sa virginité garder."

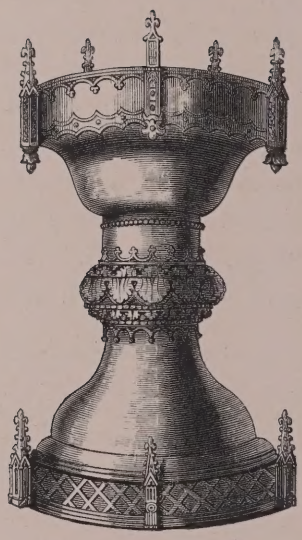
The *caul*, under which the hair is gathered in the two first of these figures, is frequently mentioned as an article of attire in England in the reign of Henry VII.; whose queen, Elizabeth of York, according to the authority in Leland, at her coronation, wore her hair hanging down her back with "a calle of pipes over it." The band on the fourth head, running round the temples, and ornamented with jewellery, appears to be the "templette," spoke of by Olivier de la Marche, in his Parement ou Triomphe des Dames.

The third figure on this plate is said to be a portrait of Anne of Bretagne,

the wife of Francis I. of France, who reigned from 1515 to 1547. Willemin, however, thinks it more probable that it was intended for Francis's first wife, the beautiful Claude de France.

The initial letter is taken from the early edition of Pliny, which has furnished us with one or two others.

The wood-cut below, taken from an illuminated MS. written in the fifteenth century, and now preserved in the valuable and extensive library of the Arsenal, at Paris, represents some kind of religious or household vessel. It has been supposed to be a *cibory* or *reliquary*, in which were placed the sacred relics, and which sometimes was used for the same purpose as the *pix*. The ornamental mounting is gilt, while the cup itself appears to be of glass.



Date about 1520.

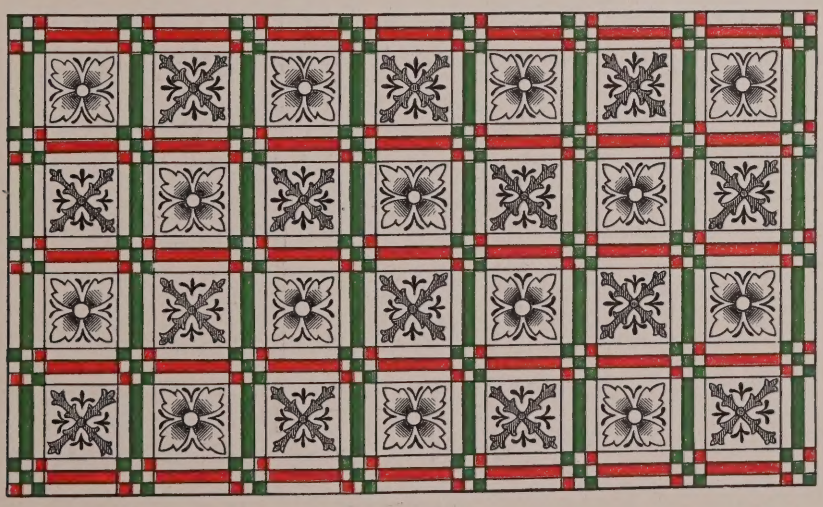
SAINT AGNES.

From a Picture by Lucas Van Leyden.

SAINT AGNES.

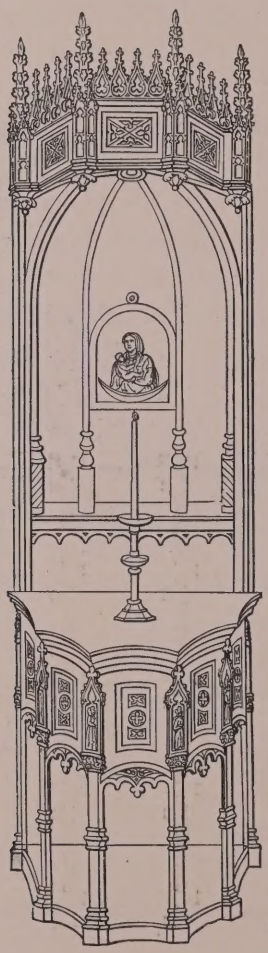
GNES holds a high rank among the saints of the Roman Catholic calendar, not less for her chastity and fortitude, than for the extreme youth at which she is said to have embraced the Christian faith, and suffered martyrdom for her attachment to it. The outline of her story seems to rest upon good authority, but the details of her legend are of very doubtful authenticity. She was a Roman virgin, and was only thirteen years of age at the time of her death, in 304 or 305, soon after the beginning of the sanguinary persecution of Dioclesian. Her extreme beauty had attracted the attention of one of the persecutors; and, on her refusal to countenance his proposals, he denounced her as a Christian. After having been exposed to every species of brutal insult, she was beheaded by the common executioner. Her festival, the anniversary of her martyrdom, is held on the 21st of January; and it was, in popish times, held as a holiday for the women in England.

The figure of this saint is copied from a painting by Lucas Van Leyden, the friend of Albert Durer. The original painting forms the central pannel of a large triptich, which was formerly in the palace of Schleisheim, but has been latterly removed to the Royal Gallery at Munich. Lucas Van Leyden, one of the most celebrated of the Dutch painters of the beginning of the sixteenth century, and who was famous for the precocity of his genius, died in 1533, at the early age of thirty-nine, leaving behind him a great number of paintings and engravings, for he excelled in both branches of the art. The saint is remarkable for the richness of her dress, which, with the hangings



behind, remind us rather of the magnificence and splendour of the days of papal rule, than of the simplicity of the primitive ages. Even the book, by the little we can see of the upper border of the leaves, seems to be intended for an illuminated missal. Her glove, according to the custom of the age of Lucas, has an opening in the finger to show the richness of the jewel which adorns her ring. The lamb, which the artist has here introduced, is intended to be emblematical of her name. The monks were very partial to these punning explanations of the names of their saints, taken from different languages; and they failed not to observe that the name of this virgin martyr not only in Greek indicated the chastity for which she suffered (ἁγυὴς, ἁγυὸς, chaste); but that in Latin it represented a lamb (*agna*), for she was "humble and debonayre as a lambe." (Golden Legend.)

The specimen of an ornamental pavement at the foot of the preceding page, is taken from a MS. of the fifteenth century in the Royal Library at Paris (No. 6851). The cut at the foot of the present page, representing a domestic altar, was furnished by a MS. of the Bodleian Library, at Oxford.



CONSTANCIA DUCHESS OF LANCASTER, WIFE OF

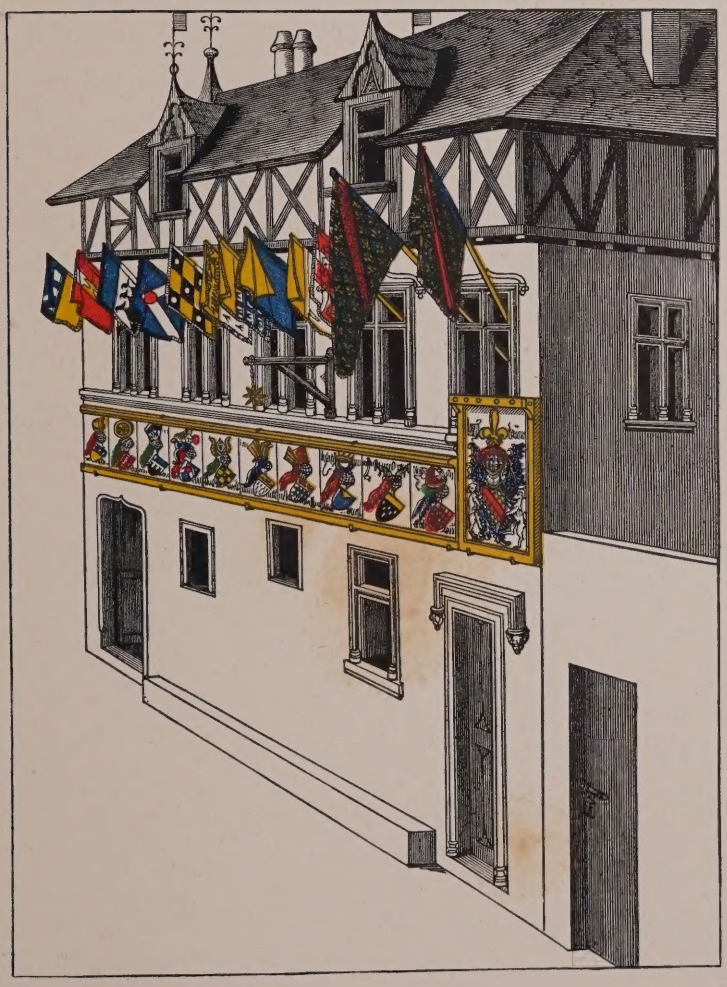
JOHN OF GAUNT

H. Shaw.

CONSTANCIA DUCHESS OF LANCASTER, WIFE OF JOHN OF GAUNT.

AMONG the most beautiful specimens of illuminated manuscripts preserved in the British Museum, is the one from which the present plate is taken, and which is considered so precious that the leaves have been separately mounted and covered with glass to save them from the common accidents to which such articles are exposed. It was purchased recently of Mr. Newton Scott, one of the attachés to the embassy at Madrid, who bought it there. It is a richly illuminated genealogy relating to the regal house of Portugal, and appears to have been executed about the time of the Emperor Maximilian, for a member of the royal family of that country, who, there is reason for believing, was the Infante Fernando, born in 1507, who died in 1534. It is certainly the work of Flemish artists.

The figure given on our plate is intended to represent Constancia, the



second wife of John of Gaunt, Duke of Lancaster. The horned head-dress, and other parts of her costume, are hardly that of the period at which it was painted, but were perhaps copied from an older picture. Over the lady's head, in the original, is a scroll, bearing the inscription—

Duquesta Dona Constanca de Ingraterra.

The first wife of John of Gaunt was, as is well known, Blanche Plantagenet, the great heiress of the duchy of Lancaster, which he inherited through her. After her death, he espoused Constancia, elder daughter and co-heiress of Peter, king of Castile, in whose right he assumed the title of King of Castile and Leon, and was summoned to parliament by that title. In the reign of Richard II. he conceived the idea of possessing himself by force of his distant kingdom, and invaded Spain with a fine army. At Compostella, he was met by John, king of Portugal, and married his daughter Philippa (by his first wife) to that monarch. From Compostella he marched into Castile; but he soon laid aside his projects of conquest, and he concluded a treaty of peace with the prince who occupied the throne he claimed. By this treaty the duke of Lancaster abandoned all his claim to the Spanish crown, in consideration of a large sum of money, and the further condition that Henry, prince of the Asturias, should marry his only daughter by his wife Constancia, the lady Catherine. Thus two of the daughters of John of Gaunt became queens; and a few years afterwards his son Henry of Bolingbroke ascended the throne of England as Henry IV. After the death of Constancia, the duke of Lancaster made another and lowlier marriage, his third wife being Catherine de Swynford, widow of Sir Otho de Swynford, and daughter of Sir Payn Roet or Green, king at arms.

The cut on the preceding page, representing a house of the fifteenth century, is taken from one of the paintings in the Traité des Tournois of King René, which has furnished two plates to the present work. The banners and blazons of the chief lords of the tournament are displayed at the windows of their lodgings.

Our initial letter is taken from an illuminated missal, in the possession of F. A. Beck, Esq.

Date about 1625.

QUEEN PHILLIPPA.

H. Shaw.

QUEEN PHILIPPA.

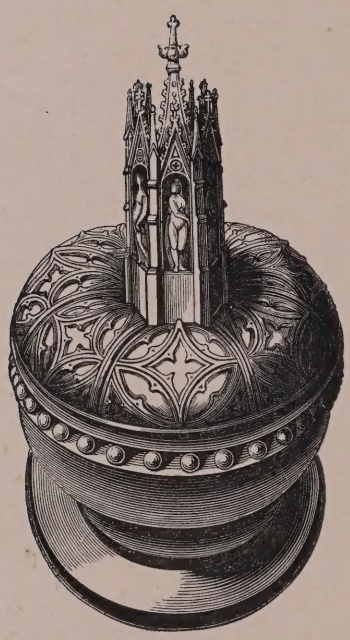
OUR plate, which is taken from the same splendid Portuguese regal pedigree which has already furnished us with the figure intended to represent Constancia, the wife of John of Gaunt, represents that prince's eldest daughter, Philippa, the queen of Joham or John I. king of Portugal. She was married to that monarch in 1387, and died about 1415. The period of this international alliance was one of the most splendid in the annals of that country; and this and the next generation saw most of those great discoveries and conquests which throw so much splendour on its national annals. It would seem as though Queen Philippa had transferred into the royal blood of Portugal a portion of the enterprising spirit of her own countrymen. She bore King John eight children, of whom the eldest, Alfonso, died young, and the second (named Edward, in honour of his great-grandfather, King Edward III. of England) succeeded to his father's throne. The third son, Peter duke of Coimbra, was distinguished by his love of science and travelling; he visited different parts of Africa and eastern Europe, and even some of the remotest countries of Asia; and when, after a long absence, he returned to Portugal, it is said that his countrymen looked upon his re-appearance as miraculous, and supposed that he had dropped down from heaven. The fourth son, Henry duke of Visco, was a great navigator, and made many discoveries and conquests on the distant coasts of Africa. The other children were John, Ferdinand, Blanche, and Isabella, of whom the latter was married to Philip the Good, duke of Burgundy.

The coat of arms in the present page, is that of the prince for whom the manuscript which fur-

nished our engraving was originally made. It is remarkable for its elegant ornaments.

The initial letter on the foregoing page is taken from an early printed book.

The cut below represents a *pixis ad oblatas*, or vessel for the reception of the wafers before their consecration, and is taken from a picture of the Adoration of the Magi, in the Louvre, at Paris.



QUEEN LEANORA OF ARRAGON.

KING JOHN OF PORTUGAL.

QUEEN JOHANNA OF CASTILE

QUEEN LEONORA OF ARRAGON, KING JOHN OF PORTUGAL, AND QUEEN JOHANNA ON CASTILE.

CONTINUING our selections from the beautiful series of genealogical illuminations, we give three royal figures which present good specimens of the costume, and particularly of the head-dresses, of the beginning of the sixteenth century, when these illuminations were executed. In England the hats worn at this period by men varied much in shape and character, but we have examples of nearly the same form as that given to King John of Portugal. The costume of the two queens is much in the same style as that represented in our plate of *Head Dresses* of the beginning of the sixteenth century. Queen Johanna appears to hold a kind of fan in her hand.

Our wood-cut is taken from an interesting series of drawings executed by the celebrated antiquary John Rouse of Warwick, in the latter part of the fifteenth century, and preserved in MS. Cotton. Julius E. IV. We have already given some figures drawn by the same person from a pictorial genealogy in the College of Arms: but the drawings of the Cottonian manuscript are executed in a superior style. Strutt has given bad copies of them in his large work on English costume. They illustrate the romantic adventures of Richard de Beauchamp, earl of Warwick.

Richard de Beauchamp was one of the most chivalrous knights of the reigns of Henry IV. and V. In his younger days he distinguished himself against the Welsh, and was made a knight of the garter after the memorable battle of Shrewsbury. In 1408 (when twenty-seven years of age), he set out on a journey to the Holy Land. When he entered Lombardy, on his way thither, he was met by a herald of Sir Pandulf Malacet, who had heard of his fame, and who challenged him to certain feats of arms with him at Verona for the order of the garter, in the presence of Sir Galaot of Mantua. Richard de Beauchamp accepted the challenge, and, having first visited Rome to perform his pilgrimage there, he returned to Verona, where he and his challenger were, on a day assigned, first to just with spears, next to fight with axes, then with arming swords, and finally with sharp daggers. Our cut represents the combat with axes, and gives an accurate idea of the armour of the time, and of the mode of using those formidable weapons. It is taken from the drawing (fol. 207, v°.)

which represents—"Howe atte place and day assigned, resortyng thidre all the contré, sir Pandolf entred the place, ix. speres born before hym. Then thacte of speres to therle Richard worshipfully finisshed, after went they togedre with axes, and if the lorde Galaot hadde nat the sonner cried peas, sir Pandolf sore wounded on the lift shuldre hadde been utterly slayne in the felde." In the porter's lodge at Warwick castle there is preserved the head and upper part of an axe, which bears so much resemblance to those here represented, that one might fairly conjecture that it had been wielded by Earl Richard.

The Earl Richard subsequently continued his journey to Jerusalem, where he made his offerings at the Holy Sepulchre. After his return, he increased his fame by the valour he displayed in several encounters similar to that related above; and it is said that, when attending the English prelates at the council of Constance, he slew "a great duke" in justing. He displayed great courage and activity in the French wars of Henry V., who made him governor of the castle of Caen; and afterwards, by his will, appointed him guardian of his infant son Henry VI. This latter monarch appointed him lieutenant general of the whole realm of France and duchy of Normandy, on the death of the duke of Bedford; and he died in the enjoyment of that title at the castle of Rouen, April 30, 1439. His stately monument still remains in the chapel founded by him on the south side of the collegiate church of St. Mary at Warwick.

Date 1525.

FROM A BRASS,

in the Church of St. Mary Key, Ipswich.

MONUMENTAL BRASS OF THOMAS POWNDER, MERCHANT AND BAILIFF OF IPSWICH, IN THE CHANCEL OF ST. MARY KEY.

THIS interesting memorial bears, at first sight, the stamp of Flemish workmanship; and by comparison with brasses in the churches of Bruges, such a close similarity appears in the ornamental details, and the peculiar and florid character used in the inscription, as to justify the opinion that this plate was executed in one of the great cities of the Netherlands, with which the commercial relations of the eastern counties afforded very ready communication. The plate is now detached; it is of unusual weight and thickness, and appears to have been affixed by resin melted into the casement chiseled out to receive it, on the face of a marble slab, which now lies under the altar table.

Of the individual represented, nothing has been ascertained beyond the bare fact stated in the inscription, and confirmed by Mr. Jermyn's collection.* The figures of the merchant and his wife are placed, apparently, at the richly decorated entrance of an oratory, or other chamber, closed by a hanging of Arras or Verdore, which has at the bottom a broad fringe just apparent between the figures. To the elegant arabesque work forming a sort of arch above, are suspended three scutcheons. Dexter, the arms of Ipswich, but erroneously given.† Sinister, the arms

* Brit. Mus. Add. MS. 8181, fol. 195, where T. Punder appears Bailiff of Ipswich, 13 Henry VIII.

† Ipswich, per pale gules and azure, on the dexter side a lion rampant guardant or, on the sinister three demihulles of ships joined to the

of the Merchants Adventurers or Hambrough merchants, incorporated 1296, a bearing of very common occurrence on tombs of merchants in the eastern counties. In the centre, in default of any personal bearing, is found the merchant's mark; above the English rose is twice introduced. The merchant wears a loose and wide-sleeved gown, very similar to that worn by Henry VIII., as represented on his return from the tournament of 1512, in the very curious roll in the College of Arms. The close fitting, but full sleeved garment, with puckered bases, worn by the merchant's younger son, occurs frequently in the same roll. The head-dresses of the daughters deserve notice; they appear to be a combination of the pendant lappets with the crespine.

In the design of this tasteful plate it is remarkable that nothing is found partaking of the style termed Gothic, with the exception of the quatrefoils at the corners, containing the emblems of the four evangelists. Its character is almost wholly that of the revival of the classical style, as introduced from Italy early in the sixteenth century.

The inscription runs thus:—Here lieth beried Thomas Pownder Marchauns and some time balie of Ipswiche whiche departid in the yere M^l^. V^c^. XXV yeris and bij day of Nouebyr And Emme Pownder his wiffe whiche departed in the yere. M^l^. V^c^. . . (A blank is left at the end for the date of the lady's death.)

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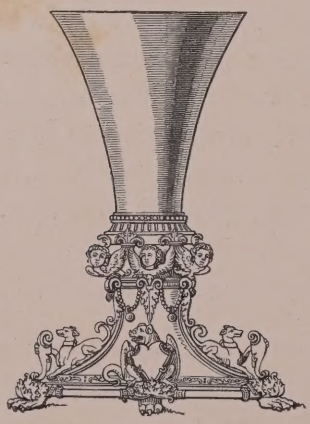
impaled line of the last. There is here only one demihulle, and the coat is reversed, perhaps in order to turn the lion towards the centre of the subject, a licence not unusually adopted in German and other continental heraldry.

AN ORNAMENTAL CUP FROM

IN 1645,



AN ENGRAVING BY HOLLAR

DESIGNED BY HOLBEIN.

FRANCIS 1ST

FRANCIS THE FIRST, KING OF FRANCE.

Y his contemporaries, no less than by the historians of subsequent times, a place among the greater monarchs who have contributed to the civilization of mankind has been accorded to Francis the First. As the patron of science and literature, or as the brave warrior (the companion of Bayard the "preux chevalier") he commands equally our respect. The age in which he lived saw the establishment of the Reformation, and the Revival of Letters.

Francis was born in 1494, and, in his youth, showed equal ardour in the pursuit of study, and in the practice of martial and manly exercises. At an early age he frequented the tournaments which were then so much in fashion, and frequently carried off the prize. He succeeded to the throne of France when he had scarcely reached the age of manhood, and immediately found himself involved in the Italian war which had been excited under his father-in-law, Louis XII. His arms made rapid progress in Italy, and his valour in the obstinate battle of Marignan covered him with glory. The magnificence exhibited at his celebrated interview with Henry VIII., in the camp of the Cloth of Gold, forms one of the brilliant episodes of English history. In 1521, he became involved in the fatal war with Charles V., which ended in his defeat and capture at the battle of Pavia. After a long and cruel captivity, he regained his throne, and subsequently turned his thoughts almost entirely to the cultivation of the arts and elegancies of peace, although he was in his latter years again involved in war with Charles V. Francis died, after a reign of thirty-two years, on the last day of March, 1547.

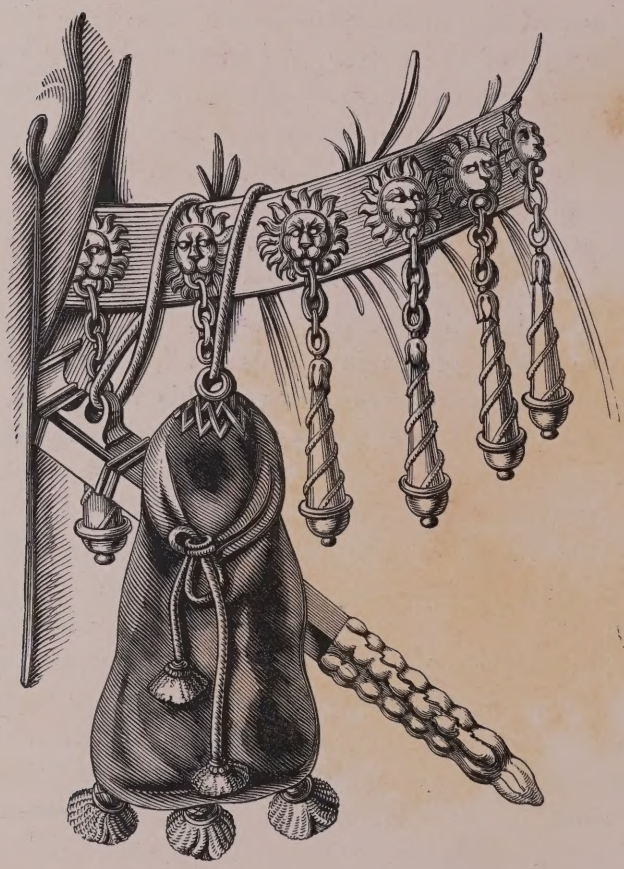
Few monarchs have been so distinguished by their avidity for knowledge and instruction as Francis I. He spent an immense sum of money in collecting manuscripts from Italy and Greece, and was in frequent correspondence with the most learned men of his age. It was he who first introduced into France a taste for the study of natural history, which has since been followed with so much success among his countrymen. He was the founder of the College Royal, and contributed in many other ways to the extension of sound instruction among his countrymen. He showed his taste for poetry and literature of a lighter and gayer character, by patronizing such men as Clement Marot and Rabelais. The queen of Navarre, Marguerite, so well known by her Tales, was his sister. Francis bought, at high prices, foreign paintings to enrich his palaces, and at the same time used his utmost endeavours to encourage native art. The famous Benvenuto Cellini was employed at his court. It was this prince who began the Louvre: and he built Fontainebleau, and

other noble palaces. Yet in spite of all his genius and liberality, it was in his reign that those cruel persecutions of the protestants began, which were continued with so much barbarity under his immediate successors.

Our engraving is taken from an original painting, said to be by Janet, now in the possession of Mr. Henry Farrer.

The initial letter at the beginning of the present article is taken from a beautifully illuminated missal, sold at the Strawberry Hill sale.

The cut below is taken from a painting by Holbein, preserved in the collection at the Louvre, in Paris. It represents part of an ornamental girdle or belt, and shows the manner in which the purse and dagger were suspended in the earlier part of the sixteenth century.



Date, about 1540.

THE EARL OF SURREY.

H. Shaw.

THE EARL OF SURREY.

UAINTNESS of conceit and expression was the peculiar characteristic of the poetry of the first half of the sixteenth century. The change which subsequently took place, and which was perfected in Spenser and Shakespeare, had its commencement in Surrey and Wyat. Amid the heap of doggerel verses composed during the reign of Henry the Eighth, we are surprised at the delicacy and beauty of the productions of these two poets. It was the second and permanent importation of the influence of Italian taste.

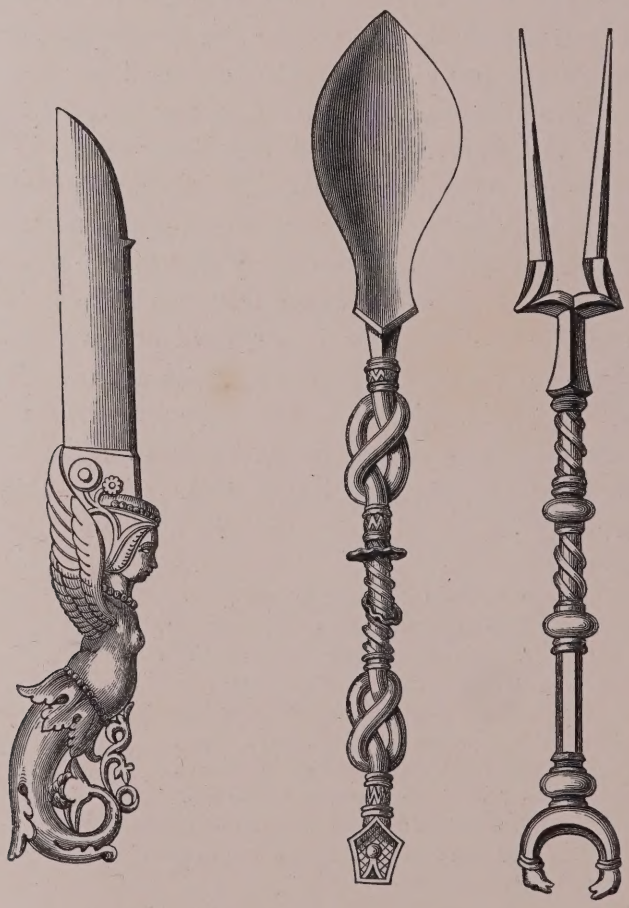
The Earl of Surrey, one of the first of England's *noble* poets, and (with Sir Thomas Wyat) one of her first two sonnetteers, is supposed to have been born soon after the year 1516. In his youth he distinguished himself by his talents and accomplishments, both literary and military; but he was proud and headstrong, and his imprudence not unfrequently brought into disgrace. In 1542, a few months after he had been elected a knight of the Garter, we find him imprisoned in the Fleet for a quarrel with a gentleman named John a Leigh. It was, in this age, the fashion for the young nobles and gentry to despise the wealthy merchants of London; and we find both Surrey and the younger Wyat called before the council in 1543 (very soon after Surrey had escaped from the Fleet), for having walked about the streets of the city at night in a "lewd and unseemly manner," and broke the citizens' windows with stones thrown from a bow. He was again committed to prison, where he indulged his spleen against the Londoners by writing a satire on the vices which he at least attributes to them, and he rather ridiculously pretends that he broke their windows in order to warn them of their sins:—

"In secret silence of the night
This made me, with a reckless breast,
To wake thy sluggards with my bow:
A figure of the Lord's behest;
Whose scourge for sin the scriptures show.
That as the fearful thunder's clap
By sudden flame at hand we know;
Of pebble stones the soundless rap,
The dreadful plague might make thee see
Of God's wrath that does thee enwrap."

After his second release he went over to the army in France, to serve under Sir John Wallop. In 1544 he again served in the war in France, under his father, the duke of Norfolk, when he was appointed marshal of the army. In 1545 he was appointed commander of Boulogne, and there distinguished himself by his vigour aud courage; but having been defeated in an engagement with the French, he seems to have sunk in the king's favour, and he was shortly afterwards recalled and superseded by the earl of Hertford. After his return to England, he irritated his enemies by the frequency of his expressions of discontent; and early in 1547 he was imprisoned at Windsor for something which he had said against the earl of Hertford. At the end of the same year, the king being desirous to get rid of the Howards, the earl of Surrey was committed to the Tower on a charge of high treason, and he was soon followed by his father. The chief article of accusation was a pretended assumption of the royal arms. Both father and son were condemned to lose their heads; Surrey was executed on the 21st of January, and the life of the duke was only saved by the death of the king. The earl of Surrey was only thirty years of age when he was thus untimely cut off.

Our portrait of this talented nobleman is taken from a fine painting by Holbein, preserved in the palace of Hampton Court.

The engraving on the present page represents a Knife, Spoon, and Fork, of ivory, from the collection in the Louvre, of the sixteenth century.



Date, about 1545.

THE PRINCESS ELIZABETH.

H. Shaw.

THE PRINCESS ELIZABETH.

FROM A PICTURE AT HAMPTON COURT.

he picture here set down
within this letter T.,
Aright doth shew the forme and shap
of Tharlton unto the.

When hee in pleasaunt wise
the counterfet expreste
Of clowne, with cote of russet hew,
and sturtups with the reste.

Whoe merry many made,
when he appeard in sight;
The grave and wise as well as rude
at him did take delight.

The partie nowe is gone,
and closlie clad in claye;
Of all the jesters in the lande
he bare the praise awaie.

Now hath he plaid his parte;
and sure he is of this,
If he in Christe did die, to live
with him in lasting blis.

Such are the lines which, in the manuscript from which we have taken it (MS. Harl. No. 3885), accompany our initial letter. There is every reason for believing that it is an accurate portrait of this celebrated actor; we know from contemporary sources, that Tarlton was remarkable for his flat nose and the "squint of his eyes," which are exhibited in the picture. The part which Tarlton acted with most success on the stage, was that of the clown, and he excelled especially in the "jig," a sort of humorous performance consisting of singing and recitation, accompanied by the sound of the pipe and tabor. A work published soon after his death, describes him when on the stage in nearly the same words as the verses given above, and in the costume represented in his picture—"in russet, with a buttond cap on his head, a great bag by his side, and a strong bat in his hand, artificially attired for a clowne." Mr. Payne Collier, in his Bibliographical Catalogue of the Library at Bridgwater House, p. 300, has shown from "a scene in the old play of 'The Three Lords and Three Ladies of London,' 1590, 4to, that an engraving of Tarlton, doubtless

on wood, was then current, and what is above given is very possibly, if not probably, a copy of the old print." We are able to confirm Mr. Collier's conjecture; for we have seen, we believe in the Ashmolean Museum at Oxford, an old wood-cut of Tarlton, closely resembling the above, printed with a black-letter ballad. The volume from which our drawing is taken consists of an alphabet of ornamental letters, drawn in the latter years of the sixteenth century, probably very soon after Tarlton's death, which occurred in the year 1588, a little more than a month after the defeat of the famous Spanish Armada. Many of these letters are remarkably bold and fantastic; but in general they are not accompanied with drawings, like this of Tarlton, or with verses. The presence of these adjuncts in the case of the letter T, show the great reputation of Tarlton's name at the period when the manuscript was executed, and this is confirmed by the numerous allusions to him in popular publications for some years afterwards. Tarlton is known as a writer of ballads, as well as an actor. His ballads were probably composed before he became famous on the stage. A specimen is given in Mr. Collier's "Old Ballads," p. 78, which is written just in the same kind of doggrell as the lines which accompany our initial letter.

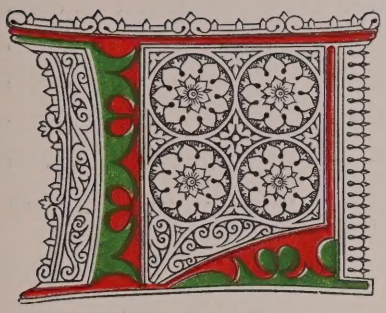
Tarlton was, although in a low station, one of the remarkable personages of the reign of Elizabeth, the age in which our stage, properly so called, took its rise. The peculiar character in which he shone seemed to give him some claim to adorn the description of a picture representing that great princess in her childhood. Our plate is taken from an elaborately finished portrait, by Holbein, of the Princess Elizabeth when in her twelfth year. The original is placed in the "Queen's Gallery" at Hampton Court. It was drawn, according to the statement of the age of the princess, in the year 1545, the same in which James V. of Scotland died broken-hearted on account of his defeat by the English at Solway Moss, and left his infant daughter Mary, her future rival, an orphan. It was in many other respects, a critical period; for this year may be considered the one in which the Reformation in England was finally determined. At the accession of her sister Mary to the throne of England, Elizabeth had reached her twentieth year; during the greater part of Mary's reign she was virtually a prisoner, and only obtained her freedom with her crown. There can, indeed, be little doubt that her life was in danger during this period. A youth of troubles and perils contributed, perhaps, not a little towards forming that masculine greatness of character which afterwards distinguished the Virgin Queen.

Date about 1520.

PART OF A ROOM,

From a Picture by John Schoorel.

PART OF A ROOM, FROM A PICTURE BY JOHN SCHOREEL.

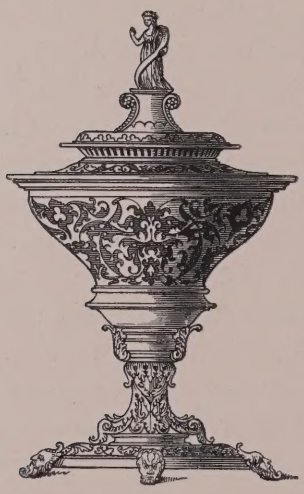


IKE many of the artists who were contemporary with him, John Schoreel was distinguished chiefly by his paintings of pious or religious subjects. He took his name from a village near Alkmaer, where he was born in 1493; and after passing a roving life full of adventures,—for he travelled over a great part of Europe, and even to Jerusalem, to find opportunities of perfecting himself in his art,—he died in 1560, leaving behind him a great number of paintings. Many of them, unfortunately, were destroyed in the troubles which desolated the Low Countries during the sixteenth century. Schoreel justly claims a place among the first of the early Dutch painters.

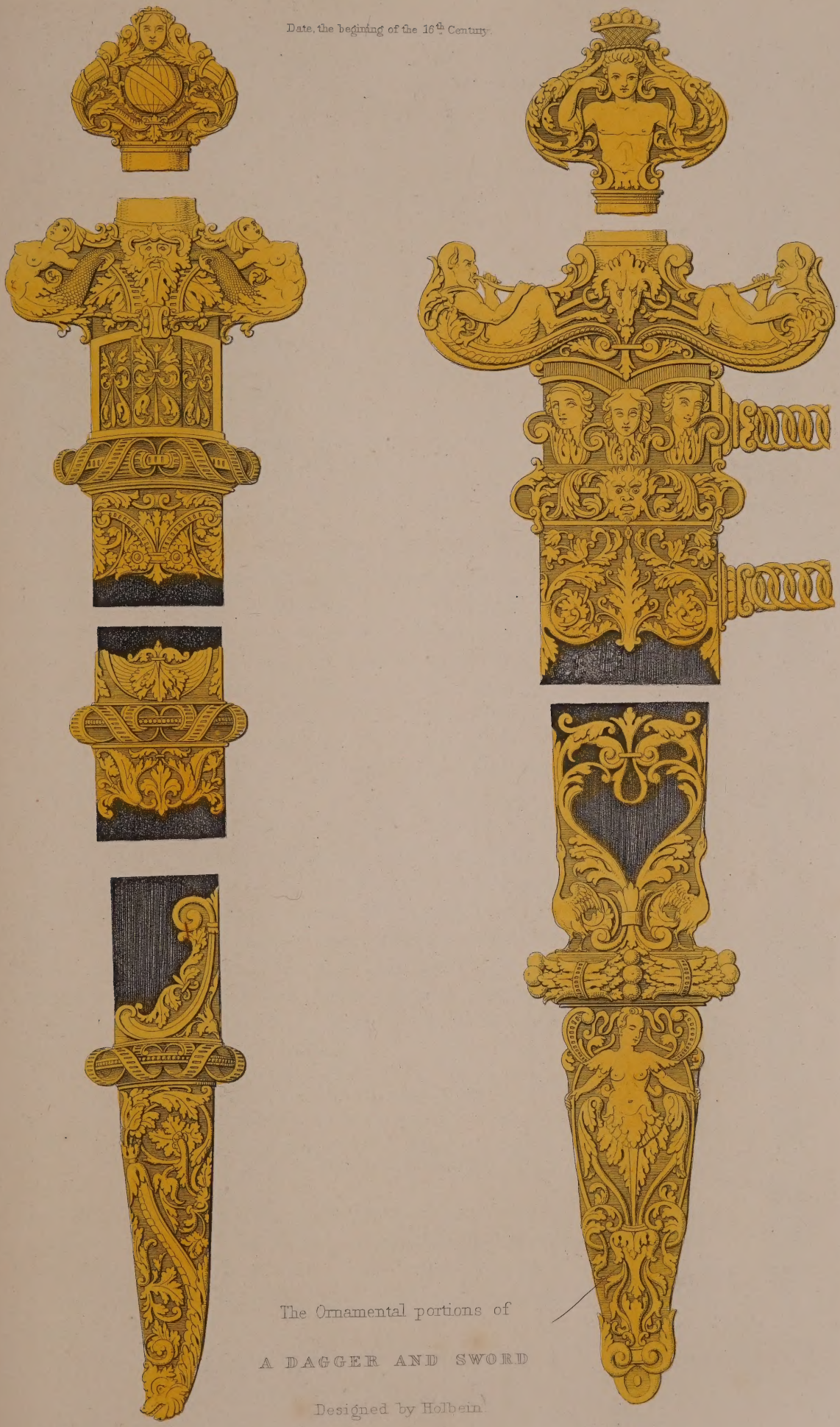
Our plate is made up from a fine picture by this artist, formerly in the noble collection of paintings at the King of Bavaria's palace at Schleissheim, but since removed to the Gallery at Munich, which represents the Death of the Virgin. The parts introduced here are intended to give an idea of the interior of a room at the beginning of the sixteenth century, and of some of the principal religious utensils then in use. The brush leaning against the wall was used for sprinkling holy-water, and was called an *aspersorium*, or *sprinkler*. In an illumination in MS. Harl. 2897, of the end of the fourteenth century, we see the bishop using this utensil in the consecration of a church. In our picture, the little vase near the sprinkler is the *holy-water vat*, a name which explains sufficiently its use. The book lying open on the table is a Psalter. The long hanging cover of this book, called a *forrel* (*forrellum*), was generally made of leather, and not only served to protect the book itself from injury, but when closed people might carry it by taking in their hands the ball at the extremity. The string of beads is a *rosary*. Over the cupboard, and hanging behind the candlesticks, stands a *folding-altar-table*, represented here as shut, but which, if unfolded, would offer three compartments, each with a picture. The ornaments above the recess in the corner, as well as other details in parts of the original painting not introduced here, exhibit that remarkable style named the *renaissance*, which intervened between the old *gothic* of the Middle Ages and the purer classic introduced at a later period. The round glazing of the windows is also worthy of notice;

and at the present day is not unfrequently found in houses in some of the older towns in the Netherlands and Germany.

The cut at the end of this notice represents a very elegant design for a saltcellar, engraved in 1645 by Hollar after a drawing by Holbein. The names of both these artists are peculiarly interwoven with the history of art in England. Both of them died at London. Holbein, as is well known, was long the favourite painter at the court of Henry VIII., and his paintings grace many of our native collections. Besides painting portraits of many members of the English nobility, and a variety of other subjects then in fashion, he appears, like his contemporary, Albert Durer, to have furnished designs for ornamental plate and furniture, and some of his pieces of this class were preserved in the seventeenth century, when they gave employment to the graver of Hollar. The latter was a less fortunate adventurer: he came to England to live in poverty, and to be dependent upon the generosity of the booksellers, who then were not very capable of appreciating engravings, and who therefore set no great value upon them. Holbein died of the plague in 1554: Hollar, in old age and distress, in 1677.



Date, the begining of the 16th Century.



The Ornamental portions of

A DAGGER AND SWORD

Designed by Holbein

H. Shaw.

DAGGER AND SWORD.

DURING the latter half of the fifteenth century and the first half of the sixteenth, the elegance which entered into every branch of art was especially conspicuous in the arms and armour of princes. The accompanying plate represents the ornamental parts of a superb dagger and of a sword, both designed by Holbein, and therefore of the earlier part of the sixteen century.

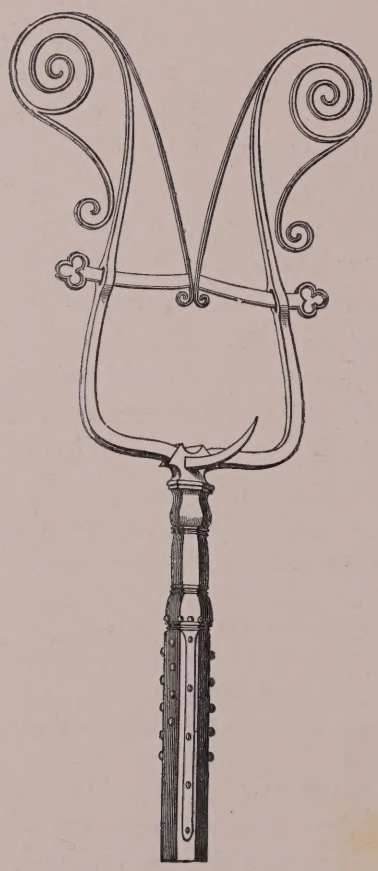
The cut at the side of the page represents a glaive, and that at the foot of the next a catch-pole, drawn from the original weapons now preserved in the Little Armoury in the Tower of London. The *glaive* (in Low-Latin *glaivus*, *glavius*, *glavea*, &c.) was a weapon of very common use during the middle ages, and is mentioned in contemporary historians in describing the wars in different parts of Europe at different periods. The origin of the low Latin forms was the old French word for this instrument, *glaives*, or *gleves*, which again was itself formed from the purer Latin *gladius*. Sir Samuel Meyrick is certainly wrong in deriving the name "from the Welsh word *cleddyv*, or *gleddyv*, a sword." The Welsh word itself is only a derivation from the Latin, and probable through the Anglo-Norman, to judge by its form. At a later period considerable manufacturies of these weapons were established in Wales, and we often read of *Welsh glaives*. The glaive consisted of a long cutting blade, placed at the end of a staff. A passage in the Anglo-Norman romance of Guy of Warwick (which was written in the reign of Edward II.) describes the efficiency of these weapons in battle; the warriors give each other—

> "Grant coupes de gleves trenchant;
> Les escus ne lur vailut un gans."

> "Great blows with sharp glaives;
> Their shields were not worth a glove to them."

In our cut we have only given the blade and the upper and lower parts of the staff. The former, which is engraved with figured ornaments, is two feet four and a half inches in length. The staff is covered with crimson velvet, with silk tassels, and studded with brass headed nails.

The use of the catch-pole is said to have been to take horsemen in battle by the neck and drag them from their horses. The upper part of the instrument represented in the cut is peculiarly well calculated for this purpose. The two bars in the middle form springs, which are strengthened by the moveable side-bolts. The person who held the staff had only to push the instrument straight forward against the man's neck, and it opened till the neck had passed into the aperture, and then closed again; and the catch-pole man could easily pull the rider, thus caught, to the ground. If much resistance was made, he had only to give the weapon a twist, and the curved spike which was placed on the under side of the staff, in a plane at right angles to that of the instrument itself, would pierce his body, and put him at once *hors de combat.* The staff of the catch-pole, which is between seven and eight feet long, is, like that of the glaive, covered with crimson velvet, and studded with brass nails. They are both of the reign of Henry VIII.



Date about 1530.

THE CLASP OF THE EMPEROR CHA.S 5TH

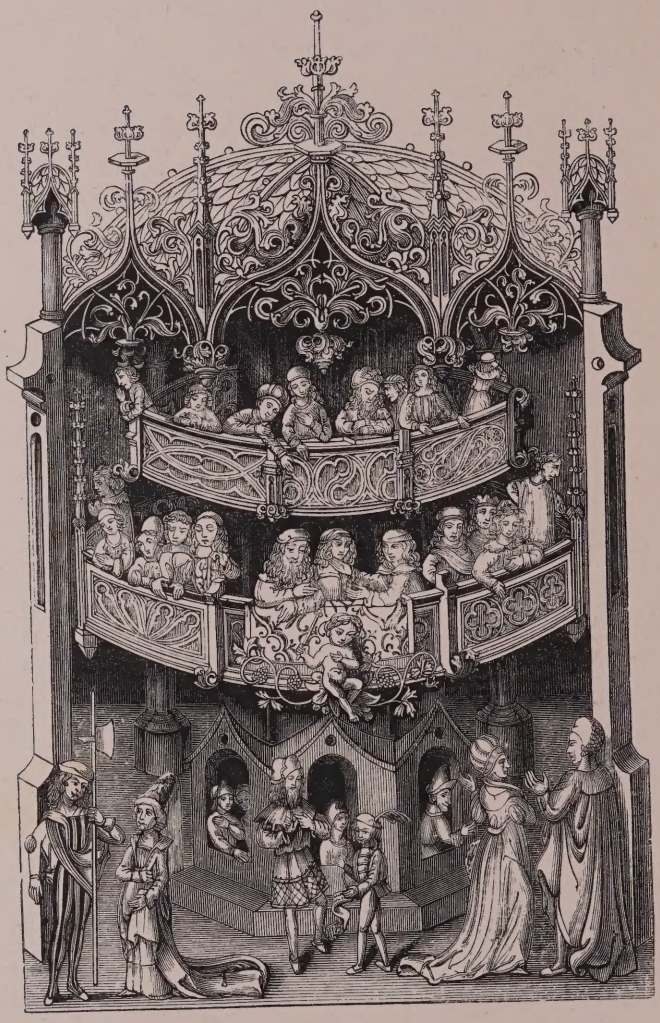
H. Shaw

CLASP OF THE EMPEROR CHARLES V.

MONG the numerous rich specimens of ancient *bijouterie* which have been preserved from the ravages of time, we know of few more elegant than the clasp represented in our plate, which is now in the Debruge collection at Paris. It was made for that celebrated monarch, the Emperor Charles V., the ally of our King Henry VIII. against Francis I. of France; and it is ornamented with the figure of the Austrian eagle. This jewel, which is represented in our engraving of the size of the original, exhibits a mass of precious stones. The breast of the eagle is covered with rubies; the wings are ornamented with alternate rubies and a kind of grey stone. Pearls hang from the tail, beak, and legs. The head is covered with a pearl; and the neck and thighs with small rubies. The eagle, which is placed on a gilt and ornamented ground, is enclosed within a lozenge, formed of a line of sapphires, pearls, amethysts, and emeralds. The outer border of the clasp is richly adorned with white, red, and deep green enamel, and in the circuit are eight names of saints, written on small pieces of paper, mounted on pink silk, and each covered with a glass. These names appear to be Martini, Andreæ, Margaritæ, Nicolai, Sancti Petri, Ypoliti, Constantii, Laurentii.

The wood-cut at the foot of the following page is taken from an early folio edition of Terence, printed at Strasburg (Argentina) in 1496, by John Grüninger. This volume is profusely adorned with wood-cuts, intended to represent the scenes of the comic poet, which have every characteristic of being the work of a German engraver. The original of the cut which we give, is boldly engraved on a block of the full size of the folio page; but it would be difficult to decide who was the engraver. At the foot is printed the word THEATRUM. It is intended to exhibit the stage of a theatre; but there is great room for doubting whether it may not be considered as a mere fanciful design of an ancient Roman theatre, rather than a representation of any theatre which existed at the time it was engraved. In the western and northern parts of Europe, theatrical exhibitions were still of a very rude character, and may be divided into the two classes of mysteries and miracle plays, which were performed in the open air on wooden scaffolds, or in the churches and monasteries; and pageants, for which also the place of performance and the decorations were temporary, made and arranged only for the occasion. Our modern mountebank shows, and the shows of a similar

character which are still sometimes seen at country fairs, are the representatives of the stage of the middle ages. The figures in our cut appear as though intended to represent characters in the plays of Terence; but they are perfect examples of the costume of the age in which the picture was drawn and engraved.



Date, the beginning of the 16th Century.

A FUNERAL PALL.

FUNERAL PALL, BELONGING TO THE SADLERS' COMPANY.

CERTAIN of the merchant companies of the city of London still possess rich monuments of the arts of former days. In another part of the present work we have given a plate of a beautiful cup in the possession of the Goldsmiths' Company. The accompanying plate represents a superb pall, which remains still in the possession of the Sadlers' Company, which appears to have been made about the beginning of the sixteenth century. It is made of a rich crimson velvet; the head, foot, and sides being embroidered with the arms of the company, between which are the figures of four angels, surrounding the letters I.H.S. A broad gold and crimson fringe hangs from it. On one side of the pall is embroidered in raised work of gold thread, the words

In te, Domine, Speramuõ.

Perhaps this last word was intended for *Speramus*. And on the other side, in a similar style of embroidery, is the inscription

Ne me confunde in eternum.

It appears that it was formerly a custom with the city companies to lend not only their halls and chapels, but even their plate and other articles, for the celebration of public ceremonies. In a curious article "On City Funerals," in the Gentleman's Magazine for January, 1813, written by Thomas Adderly, Esq., many examples are quoted to show that the city livery halls were commonly let out for funerals up to a very recent period, and the pall here represented was perhaps lent for such purposes on many occasions. One of the most interesting of the extracts cited in illustration of the subject relates to the celebrated founder of Guy's Hospital, and is taken from the London Post, January 8-11, 1725:—"Last Thursday night, the corpse of Mr. Thomas Guy, late Citizen and Bookseller of London, after having lain in state *at Mercers' Chapel*, was carried with great funeral pomp to St. Thomas's Hospital, in Southwark; where it is to remain deposited till the finishing of his Hospital for Incurables; and then to be laid in one of the squares, with a Tomb-stone and his Statue upon it."

The subject of funerals naturally leads to that of epitaphs; and the writer of the article in the Gentlemen's Magazine has there preserved one on an humble individual, which, besides its quaintness, is so curiously connected with a locality interesting to every reader of Shakespeare, that we shall perhaps not be blamed for reproducing it here. It runs as follows:—

Here lyeth the body of Robert Preston, late Drawer of the Boar's Head Tavern in Great East-Cheap, who departed this life March 16, Anno Dom. 1730, aged 27 years.

Bacchus, to give the toping world surprize,
Produc'd one sober son, and here he lyes;
Though nurs'd among full hogsheads, he defy'd
The charms of Wine, and ev'ry vice deny'd.
O Reader! if to justice thou 'rt inclin'd,
Keep honest Preston daily in thy mind.
He drew good Wine, took care to fill his pots;
Had sundry virtues that outweigh'd his faults.
You that on Bacchus have the like dependance,
Pray copy Bob in measure and attendance.

The Sadlers' Company is the oldest of all the city livery companies, having originated out of the ancient *gilda Sellariorum*, which is believed to have existed at London in the remote ages of Anglo-Saxon history. Most of the other companies are known to have possessed ornamental funeral palls in former times. In 1562, the Merchant Tailors had no less than three palls. In the year 1572, John Cawood, the well-known printer, left to the Stationers' Company a pall which is described in his will as "a herse clothe, of clothe of gold, pouderyd with blew velvet, and border'd abought with blacke velvet, embroidered and steyned with blew, yellow, red, and green." The Company of Fishmongers still possess a very superb pall, resembling in general form that of the Sadlers' Company, and, like it, supposed to be of the reign of Henry VII. or of that of Henry VIII. This pall, of which the ornaments are exceedingly elaborate, is a fine specimen of ancient art. It has in the middle a richly worked picture of St. Peter, surrounded by numerous other figures. The whole is bordered with a broad fringe of gold and purple thread.

The initial letter on the foregoing page has been furnished by a printed book of the end of the fifteenth century. In the earlier ages of printing it was customary to leave a square space for the reception of the initial letters, which were afterwards inserted, according to the will of the possessor of the book, by the same illuminators who ornamented the manuscripts.

Date 1533.

CLOCK,

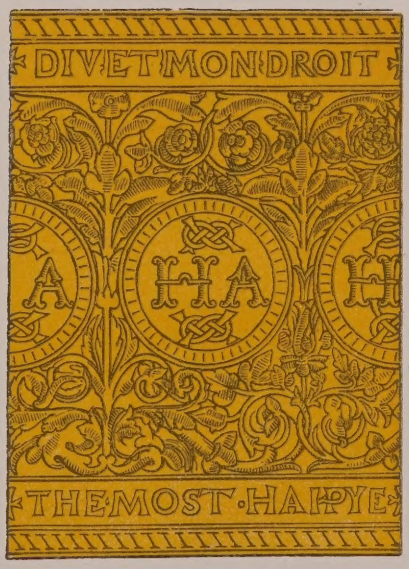
PRESENTED BY HENRY VIII TO ANNE BOLEYN.

S. Shaw.

CLOCK PRESENTED BY HENRY VIII. TO ANNE BOLEYN.

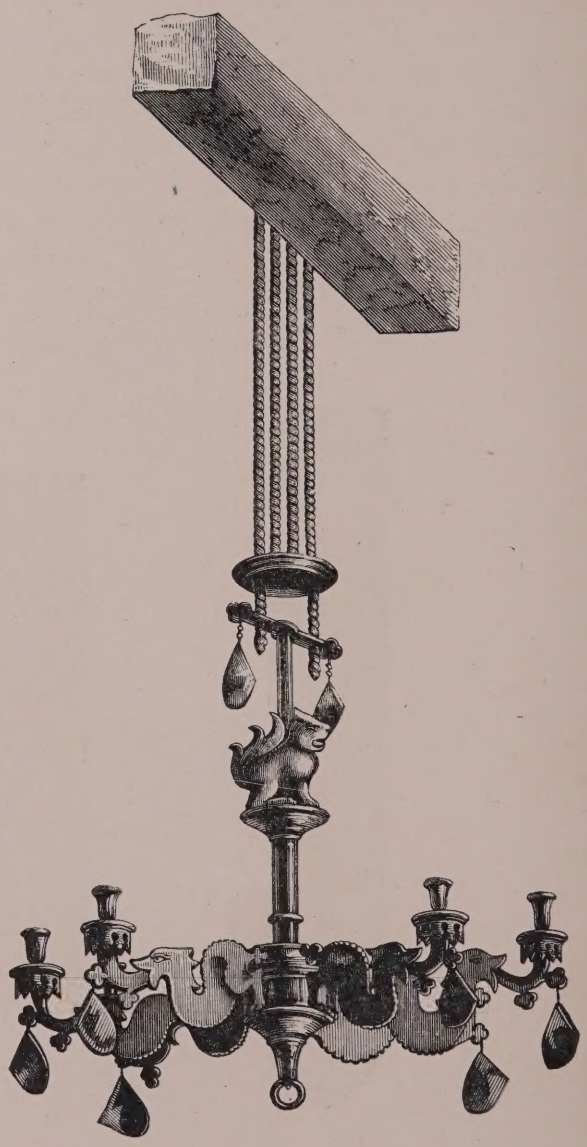
OME modern writers have very erroneously stated that house clocks are of late invention. That they were in use several centuries ago is shown by the number of allusions to them found in old writers. Sir Samuel Meyrick, in his learned and instructive introduction to the Specimens of Ancient Furniture, has shown that they were in use in Italy in the thirteenth century, when they are mentioned by Dante. The Roman de la Rose, composed about the beginning of the fourteenth century, mentions house clocks as then well known in France, and describes them as being made "with wheels very subtily contrived with a continuous movement." The Dutch seem to have been at this time celebrated as skilful clockmakers; and clocks like the one in our plate are even now called Dutch clocks. The old name for all kinds of clocks was the French *horloge;* but as early as the reign of Richard II., Chaucer seems to apply the name *clock* to small house clocks, to distinguish them from the larger clocks or horloges of the abbeys and churches, when he says of the cock—

> "Full sikerer was his crowing in his loge,
> As is a clock or any abbey orloge."



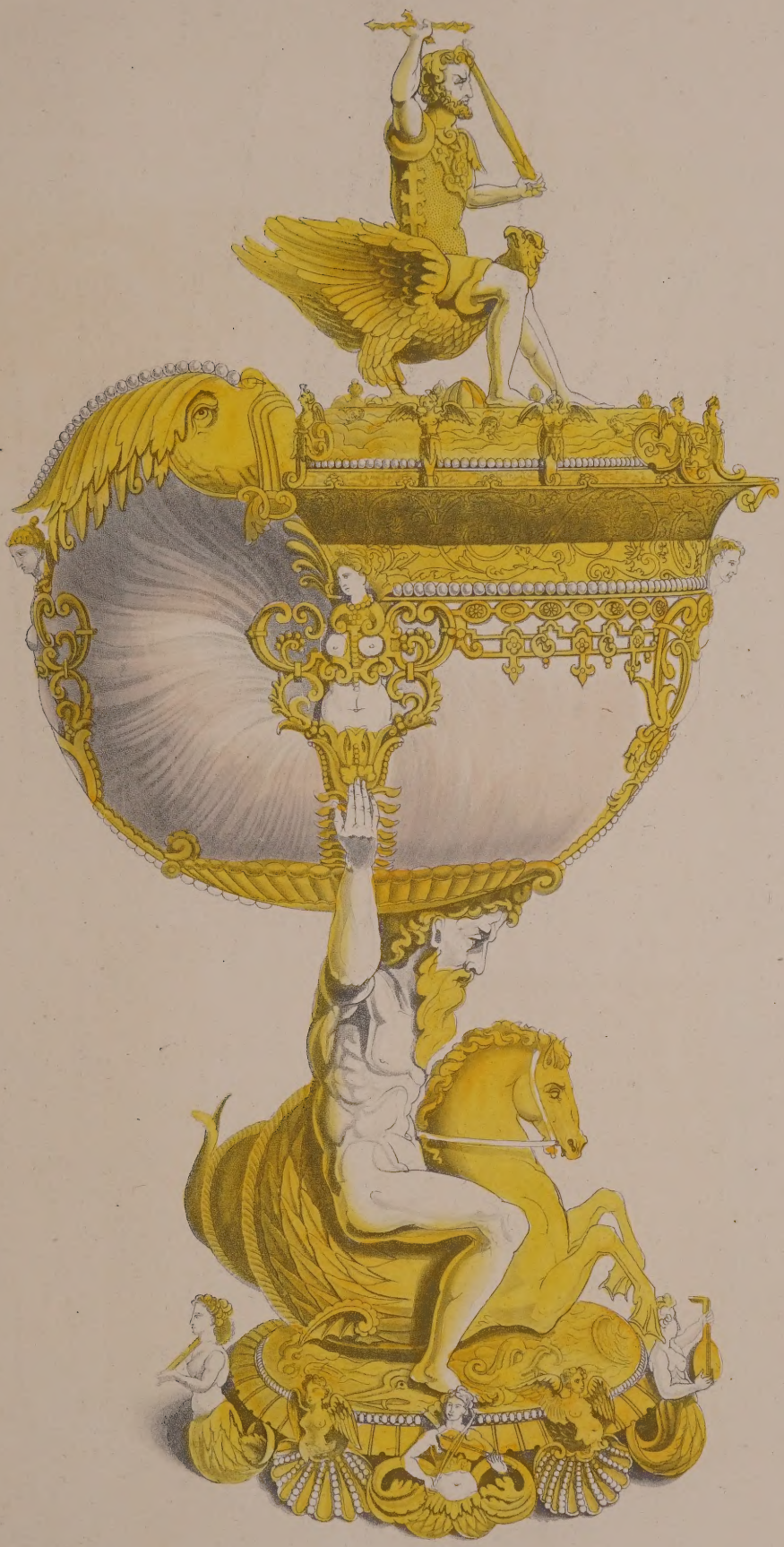
The English name *clock* is supposed to be derived from the French *cloche*, a bell. A clock of the fifteenth century has already been given in one of the wood-cuts to the present work. Several clocks of the same period are still preserved in England. A curious table-clock of German manufacture, which appears to be of the time of our Queen Elizabeth, is in the rich museum of Sir Samuel Meyrick, at Goodrich Court. These early clocks went by weights, without pendulums. The pendulum clocks were invented towards the middle of the seventeenth century.

The clock represented in our engraving is interesting, both from its singularity and from its connection with English history. It was presented by King Henry VIII. to his second wife, the accomplished Anne Boleyn, on the occasion of their marriage in 1533. We know nothing further of its history, until it was given to Horace Walpole by Lady Elizabeth Germaine, and by him was placed among the curiosities of his villa at Strawberry Hill. It was bought, at the recent sale of his collection, by the Keeper of the National Gallery for Her Majesty the Queen, for the sum of one hundred and ten pounds five shillings. This clock is made of silver gilt, richly chased, and engraved. It is ornamented with fleurs-de-lys, miniature heads, &c. On the top sits a lion, bearing the arms of England, which are also on the sides. On the weights, one of which is represented in the wood-cuts on the preceding page, are the initial letters of Henry and Anne, with true-lovers' knots. On the band above is the royal motto, and on the one below "The most happye."



Our initial letter, of the beginning of the sixteenth century, is taken from a collection of drawings and illuminations in the possession of William Howard, Esq., of Hartley House, Devon. The figure in the present page represents an elegant chandelier, taken from a painting by Lucas van Leyden, in the Louvre at Paris.

Date about 1530.



CUP.

In Her Majesty's Collection at Windsor.

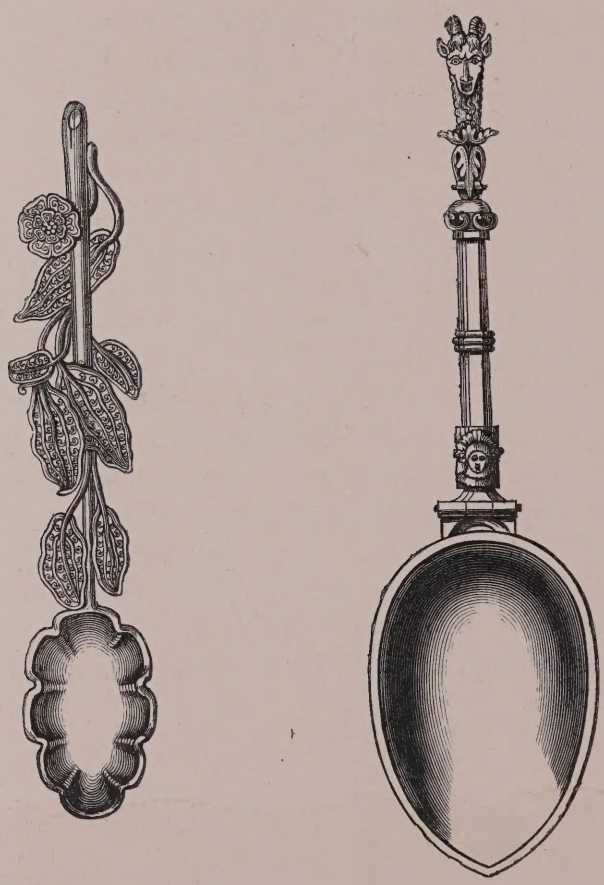
H. Shaw.

CUP IN THE QUEEN'S COLLECTION AT WINDSOR.

THE beautiful cup represented in the accompanying plate was purchased by the firm of Messrs. Rundell and Bridge, at the sale of the effects of Wanstead House, in 1822, and sold by them to King George IV. It is now preserved in the Gold Plate Room at Windsor Castle. The bowl is formed of a nautilus shell, mounted on a stand of silver gilt, with a cover of the same material, the silver being left in its natural colour to represent the flesh of the figures, and the rows of beads in various parts of the cup and the lid. The height of the whole is one foot eight inches.

Mr. John G. Bridge, of the above firm, to whom we are indebted for the account of this cup, states that it was frequently seen by the late John Flaxman, R.A., who expressed his opinion that it was a work of the famous Benvenuto Cellini. If so, it was probably executed at the time when that artist was in France working for the court of Francis the First; and this supposition is strengthened by the circumstance of the figure of Jupiter bearing a close resemblance to the profile of that monarch. According to the Biographie Universelle, a silver cup, beautifully chiselled, by the same artist, was bought by an English amateur travelling in Italy, in 1774, for the great sum of eight hundred *louis*.

The two spoons represented below are preserved in the collection of M. Sauvageot, at Paris, and are both of the sixteenth century. The larger one, made of silver gilt, and calculated to be carried in a small case, or in the pocket, consists of three parts, which join together, and which may be made to serve three different purposes. The handle of the spoon is a fork, the prongs of which fit into the back of the bowl. The end of the fork unscrews, and, when taken off, presents a toothpick. The handle has a joint just above the point where the bifurcation of the fork commences, and by which, on removing a ring which covers it, the whole may be folded up so as to occupy the least possible room.



Date about 1540.

CUP.

In her Majesty's Collection, Windsor Castle.

H. Shaw

CUP IN THE QUEEN'S COLLECTION AT WINDSOR.

ARIOUS circumstances connected with this handsome cup combine to give it an interest in the mind as well of the historian as of the lover of art. It is said to have belonged once to the merriest of English monarchs, Charles II. By him it was presented to a master of Queen's College, Oxford, who had rendered important services to his unfortunate father, Charles I., amid the troubles of civil contention which signalized his reign. It had remained in the possession of his family until their altered circumstances induced one of his descendants to part with it, and it was purchased privately by Messrs. Rundel and Bridge, who sold it to King George IV., and it is now preserved among the other choice specimens of ancient plate in her Majesty's collection at Windsor.

This cup is of silver gilt, except the filligree work, which is left in plain silver. It is one foot ten inches and a half high.

The figure at the bottom of the present page represents a portion of the rim of a very elegant dish of the enamelled pottery, which was invented by the celebrated Bernard Palissy, in the preceding century, now preserved in the collection of M. Du Sommerard, at Paris. It was made early in the seventeenth century, and contains in the centre a picture representing Henry IV. of France and his family.

The piece of domestic furniture engraved below, made, we believe, of silver, is preserved in a collection of antiquities at Paris. The lady suspended by the head was, without doubt, intended to be the representation of a *belle;* but it would not be imagined at first sight that she was at the same time designed to serve the purpose of a *bell.* It belongs to the seventeenth century, when the luxury of wires, by which the occupant of the parlour put in motion the bell in the kitchen, was not yet general.

Date about 1558.

CUP,

Belonging to the Company of Goldsmiths.

E. Shaw.

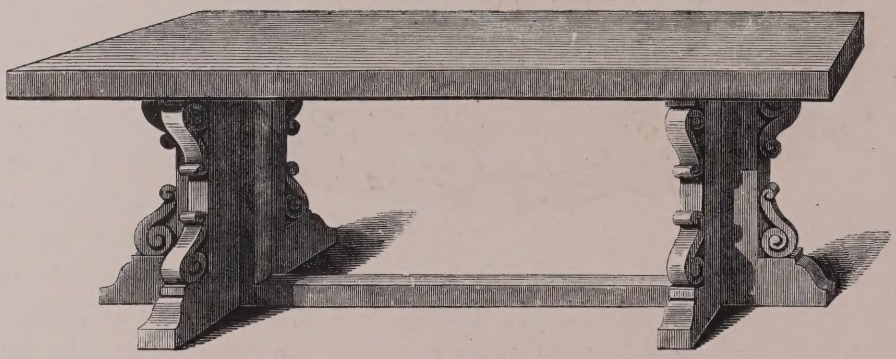
CUP BELONGING TO THE COMPANY OF THE GOLDSMITHS.

CIRCUMSTANCES of some interest are connected with the traditionary history of the handsome cup represented on the accompanying plate. It belongs at present to the company of the Goldsmiths, one of the most ancient and wealthy of the city companies; it is said to have been presented by Queen Elizabeth to Sir Martin Bowes a member of this company and lord-mayor of London in the year of her accession to the throne, and it was thus probably one of the first presents which she gave as queen of England. Sir Martin Bowes was one of the most distinguished men who had been members of this company, to whose charities he was a great benefactor. He flourished during the reigns of Henry VIII. and Edward VI., and was lord mayor six times, namely in the years 1546, 1547, 1553, 1554, 1555, and 1558, the latter being the year in which Elizabeth became queen. He died in 1566, and was buried in the church of St. Mary Woolnoth, where he had founded a lecture. Sir Martin resided "against" Abchurch Lane, in that parish, which was the part of the city where the goldsmiths were settled. The company of Goldsmiths was formerly very rich in old plate, but in 1667 (as we learn from Herbert's history of the City Companies, vol. ii. p. 233), a considerable portion of it was sold, as being considered superfluous. The cup of Sir Martin Bowes, however, escaped this fate.

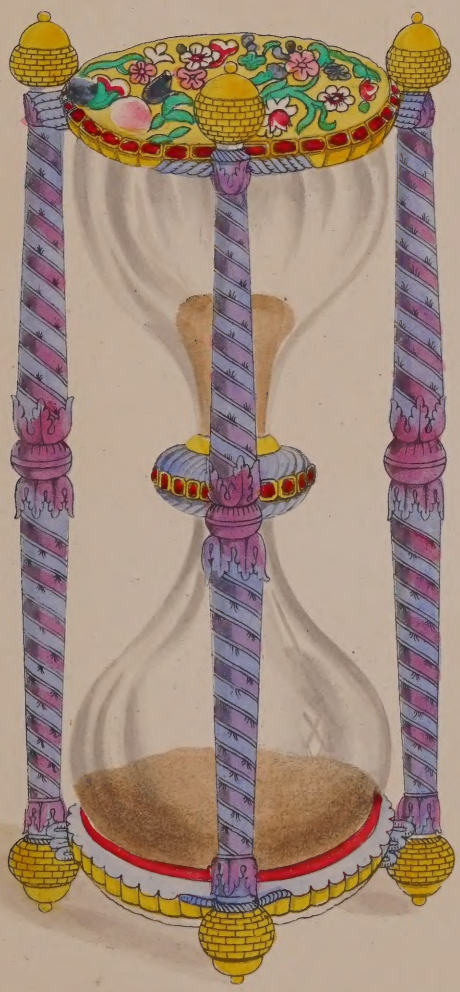
This cup is of silver gilt, studded with crystals, and is one foot seven and a half inches high, its greatest diameter being seven inches and five-eighths. The figure on the cover holds a shield bearing the arms of Sir Martin Bowes: Ermine, three longbows erect in fess gules, on a chief azure a swan between two leopards' faces, or. His crest was a demi-lion rampant gardant or, holding a sheaf of arrows proper, banded gules.

Our initial letter is taken from a fine wood cut used by John Daye the printer, first in the original edition of Foxe's Book of Martyrs, which he printed in 1563, and afterwards in an edition of John Dee's "General and Rare Memorials, pertayning to the perfect Arte of Navigation," in 1577. It represents Queen Elizabeth, sitting in state, and attended probably by three members of her privy council. They were, without doubt, intended to be portraits, but it is not now easy to identify them.

The table, represented by the cut below, is of the sixteenth century, and is preserved at Musillac, near Vannes in Brittany.



Date about the middle of the 17th Century.



AN HOUR GLASS.

H. Shaw.

AN HOUR-GLASS.

MANY notices of the use of hour-glasses during the sixteenth and part of the seventeenth centuries might be gathered from contemporary writers. In the times of our forefathers, the preachers were in the habit of measuring their sermons by the hour; and the hour-glass was a piece of furniture belonging to the pulpit. It was placed beside the preacher, who regulated his sermon by the motion of the sand. It seems to have been used equally by the Catholics and Protestants. In the account of the fall of the house in the Blackfriars, where a party of Romanists were assembled to hear one of their preachers, in 1623, the preacher is described as "having on a surplice girt about his middle with a linen girdle, and a tippet of scarlet on both his shoulders, being attended by a man that brought after him his book and *hour-glass*." In the preface to the Bishops' Bible, printed by John Day in 1569, Archbishop Parker is represented with an hour-glass at his right hand. It continued in use even at the beginning of the last century. At that period flourished Daniel Burgess, a celebrated nonconformist, well known for the length of his sermons and the quaintness of his illustrations. On one occasion he was declaiming with great vehemence against the sin of drunkenness, and having exhausted the usual time to which the length of the sermon was limited, he turned the hour-glass, and said, "Brethren, I have somewhat more to say on the nature and consequences of drunkennes, so *let us have the other glass, and then*."

Hour-glasses were often very elegantly formed, and of rich materials. The one represented

in our plate, at present in the cabinet of M. Debruge at Paris, is richly enamelled and set with jewels. We learn from a note in a reprint of the tract on the fall of the house in Blackfriars, above mentioned, that the frame of one preserved in old St. Dunstan's church, Fleet Street, was of massive silver, and that it was some years ago melted down and made into two staff heads for the parish beadles. Several churches in London are known to have possessed hour-glasses.

The figure at the foot of the preceding page represents a bracket for supporting an hour-glass, still affixed to the pulpit of the church at Hurst in Berkshire. It is made of iron, painted and gilt. In St. Alban's church, Wood Street, London, there is preserved a stand and hour-glass, of which an engraving is given in Allen's History of Lambeth. The hour-glass is, in this instance, placed in a square box, supported by a spiral column, all of brass. The glass itself is fitted in a very elegant square frame, also of brass. At Waltham in Leicestershire there is, or was, also preserved an iron frame for an hour-glass, mounted on three high wooden brackets. There was formerly one in the church at Lambeth; we learn from the parish accounts there, that in 1579, one shilling and fourpence was "payd for the frame in which the hower standeth;" and in 1615, six shillings and eightpence was "payd for an iron hour-glass."

It would be easy to multiply examples of the use of this instrument in preaching in former times. The reader of Hudibras will not fail to call to mind the comparison there made to the

> "gifted brethren, preaching by
> A carnal hour-glass."

L'Estrange, in one of his fables, speaks of a tedious "holder-forth" who was "three quarters through his second glass," and the congregation, as might be imagined, rather fatigued with his discourse. And the satirical Hogarth, in his picture of the Sleepy Congregation, has introduced an hour-glass at the left hand side of the preacher.